THE MUSICAL TIMES

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FOUNDED IN 1844

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MAY 1951

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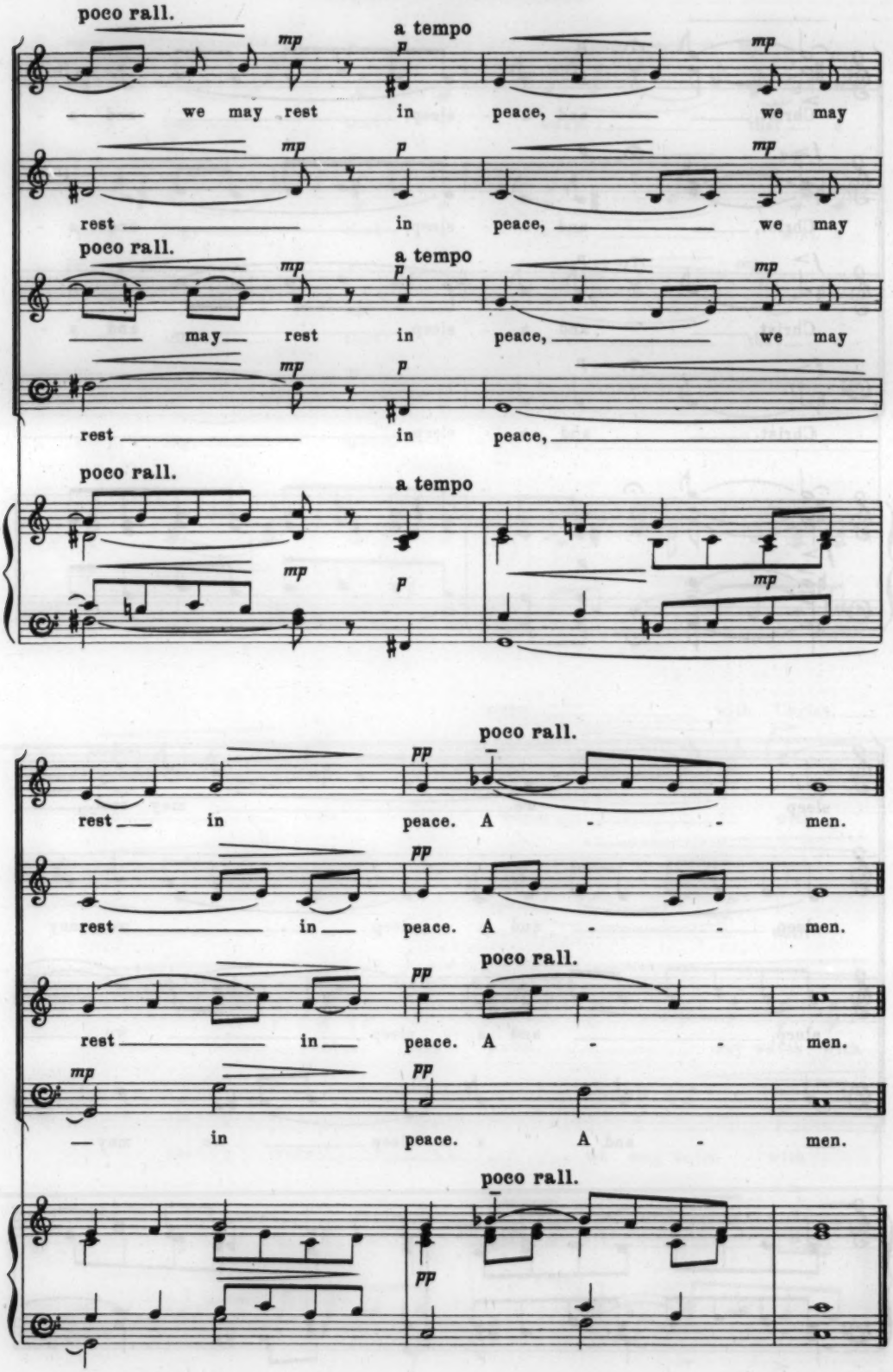
poco rall.
a tempo
we may rest in peace, we may
rest in peace, we may
poco rall.
a tempo
may rest in peace, we may
rest in peace,
poco rall.
a tempo
poco rall.
rest in peace. A - men.
rest in peace. A - men.
poco rall.
rest in peace. A - men.
in peace. A - men.
poco rall.

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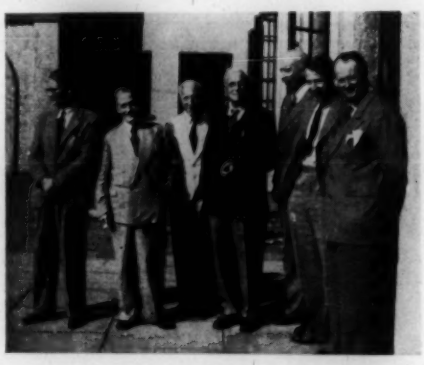

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

MAY 1951

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Music

'Thou to me art such a spring.' Part-Song by Mervyn Roberts.

'Musica Britannica'

By ANTHONY LEWIS

AN attitude of narrow nationalism is contrary to the spirit of all great art, and nowhere more so than in music. For music, which by its very nature knows no frontiers, will always resist attempts to impose artificial boundaries by the creation of mutually exclusive national groups of composers or performers, whether in a contemporary or a historical sense. One must regard the staking out of artistic claims on a purely geographical basis as a stultifying process with no profitable outcome. Yet thus to acknowledge music's universal character does not absolve each country from its responsibility for taking the initiative in making its musical heritage as widely available as possible, and seeing that it is presented in authoritative form. The national territory is, or should be, the main repository of the original sources and their preparation and interpretation are best undertaken by those in sympathy with the traditions they represent.

In England, despite the energy, persistence and high scholarship of a devoted few, in the face of every kind of difficulty and discouragement, we have so far only succeeded in revealing in print a partial and rather unbalanced view of our creative achievements over some six centuries. Several splendid projects, like Dr. Fellowes's English Madrigal School, his School of Lutenist Song Writers and edition of William Byrd, have been carried through to completion; but others have languished for various reasons, and a number of distinguished epochs in our musical history remain barely represented at all. The extent and importance of the material awaiting publication provokes wistful comparisons with the situation in some other European countries where such works would have long ago found an honoured place in collected editions. Why have we been so dilatory in such a vital matter? And why so reticent over talents it was our duty to proclaim? Can it be that the proverbial British ritual of silence regarding personal accomplishments and possessions has been operating even here? If so, one cannot imagine a more unsuitable subject for strong-minded taciturnity than music, where the essence of enjoyment is communication. The grave in which we have laid to rest such a large part of England's music is indeed, as Marvell pointed out, 'a fine and private place', but we cannot expect its contents to receive the affectionate embrace of the outside world unless we take steps to revive them first. Might it be, on the other hand, that we have tended to lack confidence in our music? The fact that so much great music was written between 1750 and 1900 has caused many interested parties to declare loudly (or insinuate quietly and smugly) that all music of any consequence dates from that period. Since those hundred and fifty years were not very productive for us (they were by no means barren) we and some of our visitors are apt to forget that during the preceding four hundred and fifty years England held a leading place in European music. Again, in the present-day domination of orchestral music, when a third-rate symphonic poem will draw fifty times the number that would go to hear a great song or string quartet, fields outside the virtuoso conductor's scope are accorded an inferior status. As much of our greatest music was written before the virtuoso conductor was thought of, in the eyes (rather than the ears) of some it

suffers from a serious fundamental handicap, a kind of Original Sin. Those who would rush to exhume a symphony by some irrevocably defunct member of the Mannheim School would think a superb string Fantasy by Gibbons not worth worrying about.

The result has been that the praiseworthy start made by the Musical Antiquarian Society (a misleading title) in the middle of the last century has not been comprehensively and systematically followed up in terms of modern scholarship. An honoured company of experts and enthusiasts has steadily continued to furnish abundant proof of the wealth of available material, but their progress has been continually hampered by public indifference and lack of support. We owe an incalculable debt to men like Barclay Squire, G. E. P. Arkwright, Fuller Maitland, Dr. Fellowes, and many others of theirs and our own day, for their monumental work in providing general access to a notable amount of English music of superlative quality. Their inspiration and initiative have also served to emphasize how large and essential is the task ahead of us. There is much to be completed; the Purcell Society Edition now happily seems to be once more in sight of its final goal; but there are other interrupted series on which work must be resumed. No less vital and urgent is the opening up of new fields, hitherto almost entirely neglected, of which the outside world is scarcely even aware. For one consequence of the incomplete picture of our creative effort in music which we have so far presented has been that the full extent and importance of the English contribution to European music has not been properly appreciated or acknowledged. It was possible not so long ago for a leading continental authority to publish a new history of music in which barely a mention was made of English composers. The omission caused hardly any serious comment outside this country—and even here not so much as one would have liked to see. Such a situation might be wounding to our national pride, but would not otherwise be important if in fact we had no real artistic claim to representation. However, thanks largely to the activities of the scholars mentioned above, enough has now been published to convince a growing proportion of foreign musicians that, at least in certain fields and at certain periods, England has occupied a central, and not merely a marginal or subsidiary place in European musical history. But we cannot expect English music to be seen in its true perspective or granted its rightful status if we allow the present enormous gaps in modern printed editions to persist. Nor should remedying these deficiencies be regarded mainly as a patriotic endeavour to increase our musical prestige abroad; it is our duty to our own people, and to music lovers everywhere, to make all that is best in our musical culture generally accessible. If we do not get on with it soon, we shall find others doing it for us independently. This has happened in more than one case already, and however much one might welcome it in particular circumstances, one would hardly wish to see such outside assistance becoming the rule.

With the aim, then, of providing an authoritative edition of those classics of English music not yet available in print, or published in unsystematic form, the Royal Musical Association appointed a special committee to consider an outline plan. Selecting from the wide range of suitable material, the committee made specific proposals for an initial series of volumes, and these recommendations were accepted by the Association. There the matter might have rested indefinitely had not the Association been able to enlist the interest and support of the Arts Council, to whose generous and enlightened co-operation we owe so many valued features of our musical life. By their help it was possible to plan the appearance of the first three volumes to coincide with the Festival of Britain and to make definite arrangements for later volumes in the series, which was to be known as ' Musica Britannica '.

These first three volumes were chosen to mark three different epochs in our musical history, the mid-sixteenth, the mid-seventeenth and mid-eighteenth centuries. The collection of keyboard music assembled by Thomas Mulliner is one of the most fascinating anthologies of the Tudor period. The famous names of Tallis, Taverner, Tye and Shepherd are to be found among the composers and Redford and Blitheman are strongly represented. The titles, which range from ' In going to my naked bed ' and ' O ye happy dames ' to ' Aurora lucis ' and ' Iste confessor ' give an idea of its variety of sources. Apart from its high intrinsic musical value, it is of particular interest in providing specimens of keyboard music in the era before that of the Fitzwilliam Virginal Book, of which we have otherwise little evidence. The Masque of Cupid and Death, first produced in 1653, is a well-nigh unique example of a masque in which both words and music have survived on such an elaborate scale. The text, by James Shirley, is full of felicities of style and imagery, as well as brilliant satire. The music is Christopher Gibbons at his best and Matthew Locke in the first freshness and vigour of his early maturity. The many delightful dances contain some vivid and amusing characterization, while the declamatory writing for the solo voices is remarkably powerful and expressive. The version of ' Comus ' for which Arne provided the music

in 1738 was an adaptation of Milton's original masque by John Dalton. In effect Milton's text was little altered, Dalton's main purpose being to give opportunities for the inclusion of more music. Arne's response was in his most winning vein; the airs and dances form a stream of limpid melody, by turns graceful, tender and sparkling. It is unpretentious music, but it has unmistakable character and elegance. The lyrical style has a definitely English stamp, and if tribute sometimes appears to be paid to Handel, it must not be forgotten that the honour was reciprocated, in the latter's 'Susanna' and elsewhere.

Shortly following these first three volumes will come a complete collection of English Carols, in the original special application of that term. These beautiful and evocative fifteenth-century pieces are for the most part quite unknown. Next in order will be a volume devoted to the complete keyboard music of Thomas Tomkins, William Byrd's greatest pupil and an important link between the Elizabethan School and its seventeenth-century successors. After Tomkins it is intended eventually to deal in similar fashion with all the other English virginal composers until, with Dr. Fellowes's existing edition of Byrd, the entire output of this influential group will be available.

Looking further ahead, an urgent task is to represent the great profusion of string ensemble music composed between 1550 and 1650. So rich is this field, and so meagrely covered by existing publications, that it may well take several volumes to do it adequate justice. Preliminary work is now in progress and already some striking discoveries have been made which emphasize the need for a thorough survey. The seventeenth and eighteenth centuries, with the exception of Purcell, have been particularly neglected in modern editions, and there is much of Child, Locke, Humfrey, Blow, Roseingrave, Boyce, Arne and Greene which demands early attention in 'Musica Britannica'. Locke's 'Psyche' and 'Empress of Morocco' music, Blow's secular odes and Coronation anthems, Roseingrave's Suites, Boyce's Trio Sonatas, Arne's 'Judith', 'Alfred', Shakespeare Ode, 'Thomas and Sally' and many other dramatic pieces are only a few of the major works of this period which should be included in whole or in part. Then again the great work of 'Tudor Church Music' should be carried on; a volume of the complete church music of Tye is projected as a start. We pay tribute to John Dowland as a virtuoso of the lute, but scarcely a note of the music he wrote for the instrument is in print; nor are the sets of his four-part Airs. The complete works of Dunstable, the music of the early Tudor court, eighteenth-century Ballad Operas, the motets of Samuel Wesley, the piano concertos of John Field—one could continue at length listing priorities. To transcribe and edit but a small proportion of this material will be a formidable task; but all concerned with 'Musica Britannica' are resolved to carry it through, and hope in so doing to have the support of all who have the enduring interests of English music at heart.

'Musica Britannica' is not designed to be merely a library edition, to sit on a shelf for the reference of scholars. Its contents are intended to be played and sung, and enjoyed in performance. So although the Editorial Committee feel that their first duty is to provide the best composite reading of a given text, to serve as a reliable and authoritative basis for any further examination or treatment, it is proposed also to do as much as possible to facilitate modern performance without detracting from the integrity of the text. Thus modern clefs and time-signatures will be used, note values reduced proportionately as desirable, and accidentals suggested where imperatively needed. All these editorial alterations will either be clearly distinguished on the page or recorded in the textual commentary. For those works which fall within the period of the thorough bass an independent realization of the continuo will be supplied. On the other hand, it has not been deemed advisable to insert dynamics, or bowing or phrasing marks. These are matters on which individual tastes differ strongly, and most of us have probably experienced the agony of trying to work from an edition in which the original text has been obscured with editorial markings with which we profoundly disagree.

Finally, let it not be thought that 'Musica Britannica' is to be a collection exclusively, or even primarily, for the specialist. There will obviously be certain fields in which completeness should be the aim, where this is justified by the high general level of quality or by some unique historical feature. But purely antiquarian interest will not constitute grounds for inclusion, and a very exacting standard of intrinsic musical value, such as to appeal to and be appreciated by all, can and will be imposed. There are unfortunately still some who speak disparagingly of 'old' music compared to 'new', as if age had anything to do with quality, and who will no doubt question the wisdom and necessity of disinterring music which, according to them, has long ago been 'dead'. If answer is seriously required, one might invite a comparison with other arts, where a painting by Titian, or a play by Shakespeare, or a statue by Michelangelo is not usually considered irredeemably obsolete. There is, of course, a tremendous amount of very dull music in the sixteenth and seventeenth

centuries (as well as in the twentieth) but there are also in those epochs a great many works of enduring beauty and vitality, while an unenviable number of compositions today seem to be stone dead before they have been written down. A certain amount of pseudo-professional mystery-making has hitherto tended to shroud the music of some earlier centuries; but recently more enlightened exponents have shown us that there too is to be found music of abundant artistic life and meaning and warmth of expression—not a number of sterile museum exhibits to be gazed at with reverential awe or analysed like laboratory specimens. It is beginning to be recognized that music was capable of the same joy and intensity whenever it was made and that we can derive the same richness of experience from the music of every period according to its quality. The real justification of 'Musica Britannica' will be its capacity to extend the range and depth of that experience for every lover of music.

Concert Halls of Western Germany

By THOMAS RUSSELL

THERE is little doubt that the pre-eminence of German music and musicians during the nineteenth century rested largely on the numerous concert halls and opera houses throughout the country; also, no doubt, upon the excellent and intelligent use which was made of these halls.

The concert hall or opera house served the need of its own surrounding community, and the social structure of pre-1870 Germany, as well as the great distance between the larger towns, countered any tendency towards over-centralization. A community with its own halls possessed logically its own orchestra and its own opera company. It offered, no less logically, ample opportunities for any musical talent discovered within its own region and, if musicians were brought in from outside, it was only to give that talent finer chances of development.

The result was that little or no talent was wasted, and music came to play such an important part in the lives of ordinary people that musicians acquired a respect and a social standing far above the vagrancy level of their English counterparts.

I consider myself as fortunate in having, while still young, taken part in a performance at the Gewandhaus in Leipzig. This was not merely a beautiful, well-proportioned hall with acoustic properties which delighted both players and listeners; this hall was history, and without falling into a mystic ecstasy one felt the living tradition of Mendelssohn, Schumann, David, Nikisch and others who had made unforgettable music within its walls.

And now the Gewandhaus is no more. With it has gone the Munich Tonhalle, the Berlin Philharmonie and many another hall whose qualities differed only in degree from those of the Gewandhaus. The bombs which destroyed them left not only Germany the poorer; we were destroying our own possessions, the finely conceived possessions of mankind when we gutted those handsome buildings.

What are the Germans doing in face of that sudden deprivation? If one knew little of human beings, one might suppose that in devastated cities the mere day-to-day effort at survival would leave no surplus energy for giving concerts or for building concert halls. But what a misjudgment that would be! Any visitor to Germany, Poland, the Eastern European countries or the Soviet Union is impressed above all else by the resilience of the human being. Not only does he struggle out of a pile of bricks to erect a more adequate dwelling-place, but he glories in the finer achievements of churches, concert halls and opera houses. And sometimes, while he sacrifices his own needs for the sake of such luxury building, he realizes the greater claim of society over his immediate personal needs.

The recent tour of the London Philharmonic Orchestra through Western Germany gave us some opportunities of studying present-day conditions. If we were spared the ruins of the Gewandhaus, which lay outside our itinerary, we were presented with devastation on every hand. At Essen, however, the first town of the tour, we were amazed to find an entirely new hall, barely completed on the day of our arrival. Surrounded by a waste of rubble its newness could almost be felt. Timber has been used generously, for Germany is never short of this commodity, and in style and acoustics there is nothing to disturb the sensitive visitor, while fine corridors and spacious rooms for the musicians add dignity to the structure.

Hanover was strange to me, and I failed to discover whether the Niedersachsenhalle was entirely new or merely rebuilt; but it was clear that much of the construction was recent, and the amount of work entailed could scarcely have been less than has been unavailingly demanded by our own Queen's Hall since 1941. In addition to the large concert room, which expresses strength rather than beauty, there are generous restaurants, splendidly equipped and with an efficient service. Our Royal Festival Hall caterers might well study this side of German concert giving.

Berlin is the least optimistic city of Western Germany and has more than its share of the country's two million unemployed, who hide themselves behind the general façade of prosperity. No new hall has arisen here to take the place of the Philharmonie, where the proudest moments of the Berlin Philharmonic were spent, and where the L.P.O. played in 1936. Instead, concerts are given in the Titania Palast, which has none of the delicacy, grace or dignity suggested by its name. But it accommodates a large audience, its acoustics are good, if somewhat dry and too revealing, and the best has to be made of it.

The British Forces Network has taken over the hall in Hamburg, and rebuilding was not necessary. In Dortmund only a cinema is available, and Sunday morning concerts avoid any conflict with commercial interests. In Münster and Viersen one

meets contrasts, for although Münster is not a great town, and was in any case largely demolished by a single thousand-bomber raid on a Sunday morning in 1945, it has erected one of the largest halls in that part of Germany, the Münsterlandhalle, where five thousand people can hear concerts at reasonable prices. It is the nearest approach to Manchester's Belle Vue, and the audience, as in Lancashire, comes in from many miles around. At Viersen, on the other hand, the hall is as select as its audience, and reminded me of the Musis Sacrum at Arnhem, in Holland. Small, but finely designed, a pleasure to orchestra and audience, it commands great prestige and also attracts listeners from long distances.

Düsseldorf is the centre of British activity in Western Germany, but it is not only because of this that its Rheinhalle, reminded me of England, Home and the Royal Albert Hall. This was a hard place, grim, uncomfortable and not good to listen in. I was not surprised to learn that even its excellent catering facilities rarely succeeded in tempting large audiences into the building. Far better, the local people think, to make the journey to Viersen. And I agree with them.

Nuremberg and Munich, both in the American zone, have taken the line of least resistance and, while envying other more fortunate or enterprising towns, put up with what they have. The opera house at Nuremberg is a sheer delight, or would be if a stunning announcement that the building accommodates an American ' Stork Club ' did not disfigure the façade and thrust incongruity into this perfect example of the old Court opera theatre. At Munich the Congress Building of the German Museum is architecturally splendid; but an orchestra reveals its acoustical shortcomings. The Oberbürgermeister and the local musicians so keenly regret the destruction of their Tonhalle that I am sure they will soon make good the loss.

Heidelberg need not be mentioned, for, like Oxford, it was spared the attention of destructive visitors. There, as in other cities, music is in full swing again. Orchestras are re-formed, opera companies are busy, new works are presented, and subsidies made available. If, in some directions, standards are still below the best of older days, one is not surprised; it is easier to build a hall than an orchestra. But no time is being lost, and if we wish to consolidate the advances we have made in the new world of music, we must not only put Queen's Hall, the Free Trade Hall and the Colston Hall back into commission again, but must see that other towns have their centres of musical culture to earn them the respect due to civilized communities.

An Introduction to the Textual History of Bach's Clavierübung, Part II

By WALTER EMERY

I. The Problem

PART II of the Clavierübung—the Italian Concerto and the French Overture in B minor—has never yet been printed quite correctly. Most probably it never will be; for it seems unlikely that anyone will ever succeed in completely unravelling the tangle that Bach and his engravers left behind them. But although editors may never learn the whole truth, they can, like scientists, advance continuously towards it. Here follows a sketch of the latest attempt at an advance; fuller details will be published later, with the forthcoming Novello edition of these works.

There are one or two manuscripts that throw light on the text; but it is convenient to begin with the two impressions of the original edition.

The First Impression (FI) appeared at Easter 1735. The Second Impression (SI) seems to have followed within eighteen months or so.* Most of SI was printed from the same plates as FI; but pp. 20-22 were re-engraved, apparently to secure a better turnover at the end of p. 21.

FI is full of mistakes. Some of them were corrected in SI; some were miscorrected; others were left untouched. Furthermore, the re-engraving of pp. 20-22 produced a crop of fresh errors.

Among the four extant copies of FI there is one (B) that contains corrections in Bach's writing. Some of these corrections appear in SI, but some do not; and some of those in SI are not in B.

In broad outline the textual situation resembles that which confronts the editor of ' Hamlet '. In each case there are two main texts (B and SI: Second Quarto and First Folio); neither of them can be used alone, and no one doubts that they must be combined in some way. The question is, how? Ultimately, of course, the details of the combination must depend on the editor's taste; but he must not exercise his taste unchecked, simply taking from each text those readings that he happens to like. Editorial taste, like anyone else's, changes from day to day or even from hour to hour: it cannot be argued about, but must be taken on trust: and, as I have pointed out elsewhere, even at its best it cannot distinguish between Bach and a misprint.

With the Clavierübung as with ' Hamlet ', the first thing the editor must do is to define the nature of the texts, and their relationship. Did Bach make all the marks in B? Why did he correct B? When the engravers made the SI corrections, where did they get their instructions from—from B direct, or from less authentic sources? It is only when these questions have been answered—when the sources and probable nature of error have been determined—that the editor can safely begin to exercise taste, either in preferring one text to the other, or in suggesting that both are wrong.

The object of this article is not to point out errors in the current editions, but to do the preliminary spade-work of answering the above questions, and others like them; in other words, to

* The title-page describes Bach as Capellmeister to Weissenfels, but not as Court Composer to Dresden. The Weissenfels appointment ceased in the summer of 1736, owing to the Duke's death on 28 June. The Dresden appointment was dated 19 November 1736. As is well known, Bach valued his Court appointments ; and the fact that the title-page does not refer to Dresden must surely mean that SI was printed, if not published, before Bach heard the news.

deduce, as far as possible, what happened between the time when Bach first sketched the Concerto and the Overture and the time when SI was printed.

II. Was B a set of proofs?

For the last fifty years B has persistently been described as a set of proof sheets, and there have been two explanations of its relationship to FI and SI.

The first—due apparently to Fuller-Maitland, and accepted by Soldan (Peters Urtext edition, 1937)—is that B was the set of proofs from which SI was made:

FI
|
B
(proofs corrected by Bach)
|
SI

This is impossible, for it does not account for the corrections that are in SI but not in B.

The second explanation—accepted by the compilers of the British Museum catalogue—is that there were three impressions:

FI
|
B
(proofs corrected by Bach)
|
Hypothetical Impression
|
Second Proofs
|
SI

This makes SI a Third Impression, not a Second; and one of the British Museum copies (K.8.g.21) is so described in the catalogue.

This explanation is not impossible; but it is rather unlikely, for three reasons. Firstly, no one has recorded a copy of the Hypothetical Impression. Secondly, if there had been a second set of proofs, SI would surely have been more nearly correct than it is. Thirdly, if this explanation were correct, it would follow that two impressions of the edition were sold out, and a third printed, within about eighteen months.

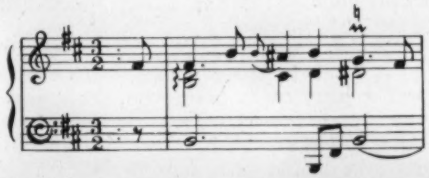
Both these explanations assume that B was a set of proofs intended for the use of engravers; but, as a matter of fact, this is extremely unlikely. Not one of the marks it contains is duplicated in the margin or in any other way deliberately made conspicuous; and, limited as Bach's experience of publication was in 1735, he must have known that no engraver could work efficiently from B.

There can be no doubt that the correct description of B is that given by Richard Bertling, the dealer who sold it to the British Museum in 1891, and catalogued it as *Bach's Handexemplar*. It was Bach's own copy, corrected for his own use before he knew that a second impression would be required.

III. The source of the corrections in SI

The engravers who made the corrections in SI must, of course, have had written instructions of some kind. Bach might have sent them a list of the corrections to be made, or he might simply have told them to re-examine his manuscript; but, obviously, it is very much more likely that he sent them a copy of FI that really was a proof copy—containing corrections like those in B, but made in such a way that engravers could see them. This *a priori* probability is confirmed by the readings of the various texts. For the purposes of this article, the following examples will serve; others will be published later.

1. French Overture, Courante. The movement begins thus:

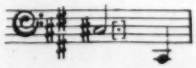


At bar 9, l.h., FI has a superimposed sharp, as in the following example. Evidently there was a

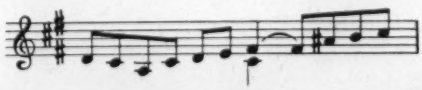
mordent (𝆑) in Bach's MS, and the engraver took it for a sharp. This mistake is not as improbable as it sounds, for the engraver repeated it in bar 12. One has to remember that the publisher (Christoph Weigel, junior, of Nuremberg) was a general engraver, not a music publisher, and that this was quite probably the first music he had ever tried to engrave.

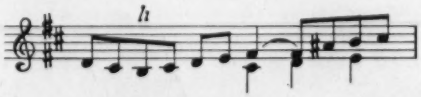
In B Bach wrote 𝆑 over the sharp; but he must have forgotten to do this in the proof copy (P) that he prepared for the engravers.

In SI this page was re-engraved, and bar 9 was divided between two lines. The dotted minim is the first note in its line, and the superimposed sharp reappears thus:



This shows that P (the proof copy actually used by the engravers) had a superfluous sharp at this point, just as FI has. P, therefore, was neither B nor Bach's MS.

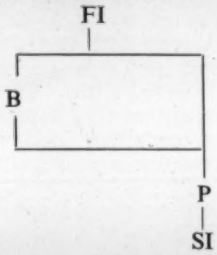
2. Courante, bar 3, r.h. FI reads thus:

The third note (*a*) is corrected to *b* by erasure in B. SI reads as in the following example. The sign over the third note is a misshapen *h*.



This shows that the engraver of SI was not working from B, which lacks the *h*: that P had been wrong at this point, just as FI is: and that in preparing a proof copy that really was meant to be used by engravers, Bach made a marginal mark.

As there is an *a priori* probability to be taken into consideration, the available evidence is quite enough. The proof copy (P), from which the corrections in SI were made, was not B; it was a

copy of FI containing corrections similar to those in B. It is natural enough that P should have contained some corrections that are not in B, and omitted some that *are* in B; and when one has allowed for further omissions due to the engravers, it is easy to see why B and SI are related as they are.



IV. The first corrector of B

So far, it has been assumed that all the marks in B were made by Bach; and, as a matter of fact, the corrections discussed above *can* be attributed to him. It is nevertheless certain that some of the marks in B were made before Bach's, and not by him; for they were mistaken, and he corrected them. At bar 11 of the first movement of the French Overture, for instance (and in several other places), the engraver of FI omitted an ornament. In B, someone added *tr* in manuscript. This ornament is wrong in the context, and is almost obliterated by a mordent (𝆑) added by Bach. This can be seen in the reproduction below.

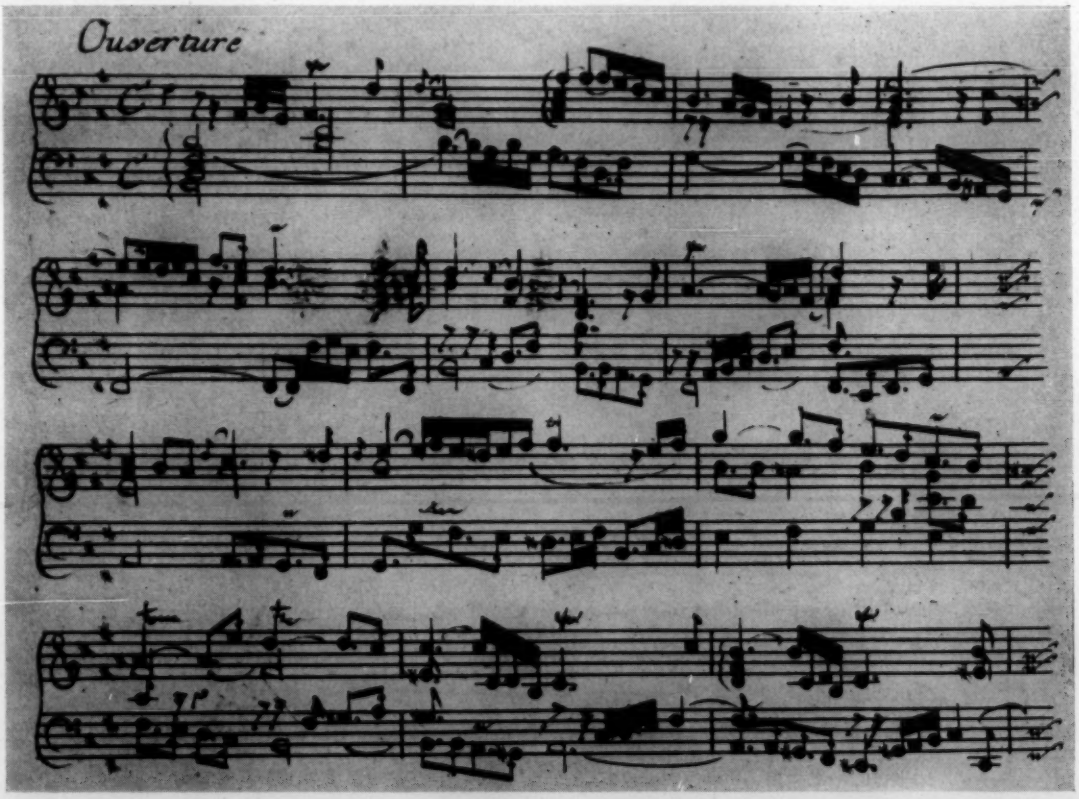
As will be shown later, this earlier corrector seems to have been functioning—very inefficiently—as a proof-reader; and he will henceforth be referred to as PR.

PR was not always wrong; and when he was right, his marks naturally stand untouched in B. In these cases, therefore, it would be impossible to tell whether the marks were made by Bach or by PR, except by the handwriting* (which does not always give a definite answer), if it were not that a clue has been preserved in two other copies of FI: the Hirsch copy (III.38 in the catalogue), and the Kirnberger copy (Amalienbibliothek 64).

Roughly speaking, PR's marks in B are duplicated in the Hirsch and Kirnberger copies (H and K). Each of the three copies contains a few marks that are not in the others, but some of these marks may have been added by the various later owners. When one has allowed for this possibility, one finds that there are comparatively few discrepancies: not more than can be accounted for by supposing that some not very careful person (or persons) set out with the intention of making the same set of marks in all three copies.

Of the marks that are not duplicated, one of the most interesting is a miscorrection in H at bar 67

* The marks in B make poor material for argument about handwriting, and sceptics will never have any difficulty in questioning the authenticity even of those marks that can reasonably be ascribed to Bach. Curiously enough, however, scepticism is a waste of time: it matters very little whether the Bach corrections were made by him or by someone else. With not more than one or two exceptions, they are not alterations of the unpredictable kind that Bach made when he set himself to revise a work; roughly speaking, either they correct engravers' errors, or they supply fairly obvious phrasing and ornaments. If their authenticity were disproved, a modern editor would have to make exactly the same corrections himself.

Bertling submitted B to Wilhelm Rust—who, if anyone, should have known what Bach's writing looked like. Rust expressly vouched for half a dozen marks, adding 'and many others, here and there'; and there is no reason to suppose that he was mistaken.

of the Italian Concerto, first movement. Both hands were correctly marked *piano* by the engraver. In H, someone erased the two words, wrote *piano* in against the left-hand part of bar 61, and *pian* against the right-hand part of bar 72 (there was no room for the *o*).

This extraordinary miscorrection may not have been made by PR, for the writing does not look like his; but it was probably made at an early date, for it can hardly be accounted for except by supposing that its author had in front of him some MS that he considered authoritative (presumably Bach's), and that this MS was laid out as in the example below. An unmusical 'corrector', working from such a MS, might easily transfer the upper *piano* of bar 67 to bar 61, and the lower one to bar 72.

The van Hoboken copy of FI stands by itself. It contains fewer marks than H, K, and B: among them are some that are not in the other copies: many of them are (in photostats) very faint indeed: and when they coincide with corrections in the other copies, they seem to do so simply by accident. It is true that the sharps added in bar 8 of the Echo look much the same in all four copies; but, so far, it does not seem likely that the van Hoboken copy had anything to do with H, K, B, and the corrections in SI.

PR's marks in H and B (and probably in K, which I know only from a microfilm) are often difficult to see; the ink has become very like that used by the engravers. The van Hoboken copy is therefore valuable as a means of detecting PR's marks in the other copies.

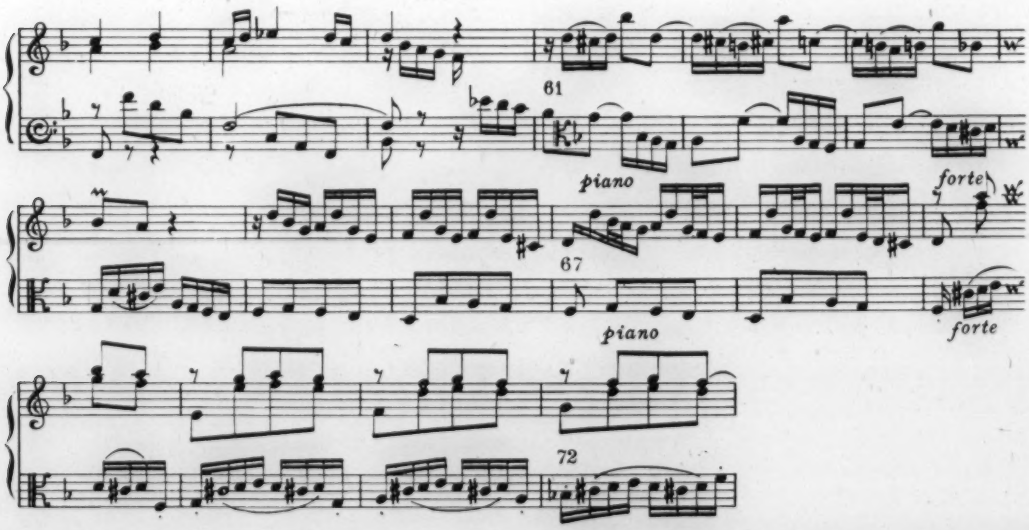
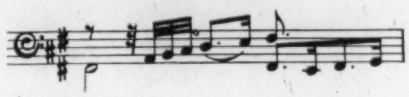
V. About PR

When all allowances have been made, there remain a large number of marks that are common to H, K, and B, and were not made by Bach. There are some variations in the writing (see the *tr* signs on p. 19 of H); but these may mean only that the 'corrector' was imitating signs that Bach had formed in rather different ways. Even if there were more 'correctors' than one, it is at any rate certain that they all made the same mistake, for all the *tr* signs here referred to ought to be mordents (∾). For the present, therefore, all the marks common to H, K, and B may as well be ascribed to a single 'corrector'—PR.

It can already be seen that PR probably had some official connection with the edition. If he had been an ordinary member of the public, it is hard to understand why three copies of FI should have passed through his hands, why he should have marked all three of them, and why Bach should have received one of them. Moreover—and this in itself is almost conclusive proof of his official status—at least one of his marks was transferred to the plates before the engravers received P. This matter, of great importance to editors, will be discussed later. Meanwhile, it is convenient to assume that PR was acting as a proof-reader, with Bach's MS in front of him.

PR was a careless reader; he failed to notice a considerable number of the errors in FI. He evidently understood neither the use of ornaments nor Bach's ornament notation, for in the passages mentioned above a competent person would certainly have written mordents; even if he had not been able to read Bach's writing, he would have known that *tr* was impossible in the context. Further, although PR occasionally added ornaments that the engravers had omitted, he did not correct any of those that they had engraved wrongly. All this suggests that he did not know much about music; and it is not surprising to find indications that in some places, not understanding what he was doing, he played for safety by imitating Bach's writing as closely as he could.

For instance, at bar 6 of the first movement of the Overture, the engraver of FI omitted the tie to the left-hand F sharps. PR did not add a proper tie from note-head to note-head, but one that is too short, too high, and on a slope—just such a tie as Bach often wrote. Thus in B (see the reproduction, p. 207) this tie came to look almost like a slur to the *d* and *e* of the upper part; and in H and K it is still more misleading.

The subsequent history of this tie is amusing. It is possible, as will be shown in the next Section, that SI was corrected not only from P (marked up

by Bach), but also from a proof of some sort prepared by PR. It is also possible that P had been partly marked by PR before Bach corrected it. In any case—whatever the document was that the engraver had in front of him—the tie appears in SI as an unmistakable slur (see the example); and SI

misled Soldan, who in the Urtext edition supplied the tie to the F sharps and printed the slur as well.

It will be seen that although PR probably had something to do with the production of the edition, he can hardly have been a member of Bach's household. It is more likely that he was an employee of Weigel's; he may even have been one of the engravers. One must always remember that Weigel was not a music publisher.

Even so, it is difficult to account for PR's behaviour. It has been 'convenient to assume that PR was acting as a proof-reader, with Bach's MS in front of him'; but this, however convenient, is nothing more than an assumption. It leaves one wondering why PR 'corrected' three copies of FI, and why none of them is suitable for use as a proof—for, as has already been said, many of PR's marks are very difficult to see.

Is it possible that Weigel discovered the errors in FI, and set one or more of his men to correct—after a fashion—all the copies that had not already been sold?*

*'In recent years it has become clear that in the seventeenth century certain authors . . . had manuscript corrections made in as many copies of their works as possible.' (R. C. Bald, in 'Studies in Bibliography', III. 9, Virginia University, 1950.)

To be continued

The Yorkshire Symphony Orchestra

A review of its first four years

By JOSEPH E. POTTS

IN 1947 the City of Leeds, in partnership with eight other Yorkshire municipalities, Dewsbury, Doncaster, Halifax, Huddersfield, Hull, Keighley, Rotherham, and Wakefield, each of whom undertook to hire the orchestra for a specified number of concerts at an agreed fee, formed the Yorkshire Symphony Orchestra on a full-time, all-the-year-round, basis, with a guarantee that it should be kept in being for at least three years. Their enterprise met with sufficient public support to justify a decision before the third year had started that the work of the orchestra should be continued for a further three years; the Y.S.O. is now nearing the completion of the first year of this second term and appears to have successfully established itself as one of our leading provincial orchestras. Its existence is one of the most encouraging features of the musical life of this country in these difficult days, and it may serve as an inspiration to other municipalities to act on similar lines.

The Y.S.O. is, of course, still comparatively young; its most ardent supporters would hesitate to do more than claim that it is inferior to none of our other provincial orchestras save the Hallé. It has its lapses from grace, its off-days, as any orchestra has—and, indeed, as any conductor also has, for he too is only human—but its average standard is now satisfactorily high and many of its performances are of the greatest merit. Reviewing its work during the past two seasons, for instance, one recalls with particular pleasure performances of Berlioz's 'Symphonie Fantastique', Vaughan Williams's 'London' and sixth Symphonies, Elgar's Violin Concerto (with Pougnet as a very satisfying soloist), Bartók's Divertimento for Strings, Stravinsky's 'Petrouchka', Mahler's fourth Symphony, Elgar's 'Falstaff', and Walton's Symphony; all were worthy of praise and some were played in a manner that could hardly be bettered.

The Y.S.O. has a permanent full strength of seventy-four, with a string complement of forty-six (14.10.8.8.6). As is inevitable with an orchestra of these dimensions one is not infrequently conscious of a desire that a more ample force of strings should be available; but it must be conceded that the Y.S.O. strings, under the leadership of Reginald Whitehouse, are extremely good and capable of a satisfying body of tone. All sections of the orchestra must now be considered very competent, and there is an admirable team of wind soloists. A year or so ago there was some justifiable complaint that the horn section exhibited an unreliability that was too frequent for the listener's mental comfort; but latterly there has been a marked improvement here and, as with the rest of the wind, there is now little room for adverse criticism.

During the four years of its existence the Y.S.O. has covered a great deal of ground. Ignoring such minor items as accompaniments of operatic arias and the like, it has prepared and performed over 460 different works by 134 composers, including 72 symphonies, 39 piano concertos, 17 violin concertos, 19 concertos for other instruments, and 77 overtures; no mean achievement for a new orchestra that has had to build up its repertory from scratch. The standard orchestral repertory has been effectively covered, and the only important omission so far as the music of the great masters is concerned would seem to be Beethoven's Choral Symphony, and that gap will, no doubt, in due course be filled. It is of particular interest to record that no fewer than 138 works (39½ per cent. of the total) by 53 British composers have been played. Mr. Maurice Miles is particularly successful in this sphere and some of the orchestra's best work has been accomplished in presenting modern British music. In passing it may be mentioned that in March 1950, three days after it had for the first time been played in London by the B.B.C. Symphony Orchestra, the revised version of Vaughan Williams's sixth Symphony was given by the Y.S.O. Mr. Miles, listening at home to the Wednesday broadcast, had noted the altered orchestration and was able to arrange for the revised parts to be rushed north in time for the Y.S.O.'s Saturday concert in Bradford.

The orchestra's first season was notable for a programme policy that was, for a new venture, courageously adventurous. The syllabus for the second season was equally progressive, but some falling-off in attendances, particularly at concerts which included unfamiliar music, led to the jettisoning of a few of the interesting works that had been promised and the substitution of box-office attractions. The third and fourth years have showed a continuation of this more conservative tendency, and fewer works calculated to arouse the interest of the progressive minority were given; among them have been Dyson's Overture to 'The Canterbury Pilgrims', Rawsthorne's Violin Concerto, Barber's first Symphony, Arnold Cooke's Symphony (its first concert performance), Honegger's Symphony for strings, Johnstone's 'Tarn Hows', Gordon Jacob's Oboe Concerto, Walton's Violin Concerto, Bliss's 'Checkmate' Suite, Ernest Farrar's 'English Pastoral Impressions', Ireland's Concertino Pastoral, and John Wooldridge's Largo for orchestra. Departures from the familiar were not all in a modern direction, for there have been several interesting revivals of old works, one of the most notable being Leopold Mozart's 'Sinfonia di Caccia'.

[*Photo by Keith Cummings*

MAURICE MILES

The need to adopt a more conservative programme policy in order to attract the public has been reflected in changes in the general pattern of the orchestra's main series of concerts in Leeds Town Hall. During the first two winter seasons the concerts—given for the most part on Saturday evenings—showed only limited variation in weight; no attempt was made to give a proportion of concerts with popular programmes. For the third season the concerts were divided into three distinct series; two series, each of seven concerts, one on Wednesdays and the other on Saturdays, included practically all the works of unusual interest that the season offered, and the third consisted of ten Sunday evening concerts with popular programmes. The arrangements for the winter of 1950-51 showed further modifications of the pattern; the Sunday programmes, while they retained a lighter texture than those of the Wednesday and Saturday concerts, contained such compositions as Honegger's 'Pacific 231', Malcolm Arnold's Overture 'Beckus the Dandipratt', Delius's 'Paris', and Stravinsky's 'Petrouchka', which are hardly to be placed in the popular category.

In comparison with its first two seasons the Y.S.O.'s present programme policy reveals the necessity, even for a municipally-supported orchestra, to court its public. The motive is not quite the same as it is with an orchestra that has to pay its own way with what help it can get from municipal or Arts Council grants; it is the size of its audiences and not the amount of money taken at the box-office that is regarded by the municipal authorities concerned as the criterion of success. Half-filled concert halls present the opponents of municipal expenditure on such luxuries as symphony orchestras with a potent argument! The Y.S.O., by the way, costs the citizens of Leeds some £30,000 a year, which is equivalent to a 2*d.* rate.

Some changes have taken place in the scope of the orchestra's activities since it was formed. Leeds and the eight original co-operating towns still provide the orchestra with most of its work, with Leeds taking about one-third of the concerts. Harrogate engaged the Y.S.O. for four or five concerts in each of the first three seasons but dropped out of the picture in the fourth; the concerts there were not well attended, possibly because there were too few seats at really low prices. York began to engage the orchestra in its second season and Middlesbrough and Darlington in its third; in these three towns it now appears to be firmly established, with four concerts each winter in York and Middlesbrough and two in Darlington. Newcastle-on-Tyne engaged the Y.S.O. for three concerts during the 1949-50 season and it had been hoped that with the abandoning of the proposed formation of a North-Eastern Regional Orchestra on a basis similar to that of the Y.S.O. the latter would remain a permanent visitor to Tyneside. However, the municipal authorities there have set their faces against any substantial support of music from public funds, and Newcastle's engagement has not been renewed.

Industrial concerts were started in Leeds with two concerts in the 1948-49 season, and proved very successful; four were given the following year and six during the past winter. Special concerts for children have been given from the start; there were twenty in the first year and a somewhat larger number each year since.

The joint committee which manages the orches-

tra's affairs has made a point of limiting the total number of concerts during the working year (from the beginning of September until the end of July) to a maximum of about a hundred and fifty, a most commendable policy that allows ample time for rehearsal. Only occasionally does the orchestra appear outside Yorkshire. In its second year it was engaged by the Edinburgh Concert Society for two concerts in Edinburgh, and in March 1950 the Y.S.O. made its first London appearance at a charity concert promoted by the *Yorkshire Evening News*. During the present year it has for the first time penetrated into its neighbouring county of Lancashire, visiting Rochdale and Morecambe and giving a concert in Liverpool in exchange for one given earlier in the year in Leeds by the Liverpool Philharmonic Orchestra. The Y.S.O.'s contribution to this year's Festival of Britain includes two appearances at the new Royal Festival Hall in May, two concerts at the York Festival in June, and a special series of seven Festival concerts at Leeds Town Hall from 23 June to 14 July. For these latter all-British programmes have been arranged, ranging from Purcell and Arne to Rubbra (fourth symphony), Vaughan Williams (Concerto for two pianos), and Bax (Concertante for orchestra with piano solo for left hand), to mention only a few of the twenty-two composers represented.

To Mr. Miles must go the major credit for the Y.S.O.'s fine record of achievement; he has, of course, been responsible for the training of the orchestra and for its present admirable state of efficiency, and has himself conducted nearly all its concerts. Occasional guest-conductors there have been from time to time: Sir Adrian Boult, Basil Cameron, Charles Groves, Sir Malcolm Sargent, Sir Thomas Beecham, Herbert Menges, George Weldon, Clarence Raybould, Joseph Post, and Dr. Heinz Unger have all conducted the Y.S.O. on those rare occasions when Maurice Miles has handed over to another. One aspect of the Y.S.O.'s history of which its sponsors are justly proud is its 'apprentice conductor' scheme. John Hopkins, the first to enjoy the one-year £300 scholarship in 1948-49, duly passed on to the B.B.C. Scottish Orchestra as assistant to Ian Whyte; Wyn Morris, the second 'apprentice', started his term in the autumn of 1950 and has already conducted the Y.S.O. in public on a number of occasions. The scheme provides a remarkable opportunity for an aspiring young conductor.

'Wagner's Last Opera'

IT is surprising that more stir has not been made in musical circles here by what is undoubtedly the musical event of the year, if not of the generation—the discovery of the score of Wagner's last opera in the washstand drawer of a small back bedroom of a pension in Venice. It appears that Wagner had been working secretly on it for two years, as a surprise for his wife, Cosima, and had completed it a few days before his death in Venice. Now that the score has been returned to Bayreuth, and its authenticity fully established, it is anticipated that it will soon be performed, not only there, but also in the leading opera-houses of the world.

As many readers will already be aware, it forms the fifth and final part of 'The Ring'. Those who have always felt that there were too many loose ends left at the end of 'Götterdämmerung' will be relieved to know that that opera was never meant to be the last word. The new opera is called 'Der Nachmorgen', and will presumably be known in English as 'The Morning After'.

When I was recently in Bayreuth, I was privileged to borrow the score, and I spent one fascinating but all-too-short night poring over it and jotting down my impressions. My first reaction was that Wagner had lost none of his old skill. Every bar was unmistakably written by the composer of 'The Ring'. There was the same mastery of the huge orchestra, the same complicated entwinement of familiar leitmotivs. Indeed, 'Der Nachmorgen' has been as little influenced (with one important exception) by its predecessor 'Parsifal', as 'Götterdämmerung' had been in its turn by 'Meistersinger'.

It is a long opera—about the same length as 'Siegfried', I estimated. In it we meet many characters from the earlier parts of the cycle who have managed to escape the holocaust in 'Götterdämmerung'—among them the Rhinemaidens, Loge, Alberich, Gutrune, the Norns, Erda, and Waltraute, who escaped from Valhalla in the nick of time and tells us all about it at considerable length. The hero of the drama is Gutrune's son by Siegfried, a chip of the old block named Siegheil, and it is thought that Messrs. Lorenz and Svanholm should welcome this addition to the repertory of heldentenor rôles. Wotan, readers will be glad to hear, did perish in Valhalla, and there is therefore no true male bore in this opera, though to some extent the rôle has been taken over by Waltraute.

The first act takes place on the familiar rock of the Valkyries. Loge is sitting dejectedly on the rock, and Siegheil taunts him for not finding anything suitable to burn down. There follows a long duet between Waltraute and Gutrune, in which they remind each other of the story of 'Siegfried' and 'Götterdämmerung'. Siegheil and Loge return, and there is general consternation when the three Norns suddenly appear, spinning a reinforced thread of fate. To the accompaniment of well-known leitmotivs they tell Siegheil that the Rhinemaidens are dissatisfied at not getting back the rest of their gold as well as the ring, and that Siegheil must find it and return it to them. Further, he must forthwith plant the World's Oak Tree, which is to replace the World's Ash Tree, so foolishly cut down by Wotan earlier in the cycle. The act ends with a splendid scene in which Siegheil plants the tree, while Loge mutters that he longs for it to grow fast so that he may soon be able to set fire to it. Siegheil's planting song, with its ringing cry, 'Hoho! Hiho! Necessary Oak Tree!', will surely soon find its place in all record catalogues.

In act 2 we are back in the depths of Siegfried's forest, now sadly overgrown. Gutrune, Waltraute and Siegheil are searching for the cave where Fafner the dragon, long since dead, concealed the rest of the treasure. They ask Erda the Earth Goddess for help in their search. She arises from deep sleep in the bowels of the earth, but despite the length of her monologue she can give them no advice. The Woodbird, however, is more helpful, and in due course Siegheil finds the cave and the treasure. An interesting feature of this act is that it is written only for female voices. There is nothing new, of course, in this technique of Wagner's; but the fact that Siegheil is on the stage for the whole act without a note to sing betrays, if only in this one instance, the influence of 'Parsifal' on the work.

The third and last act is in two scenes. In the first scene, Siegheil is sitting beside the Rhine with the new-found gold. Alberich enters hoping for a share, and insists on telling Siegheil the story of 'Das Rheingold'. As he is about to start on 'Die Walküre', Siegheil kills him, and throwing the gold into the Rhine, dives in after it.

The orchestral passage linking the two scenes is certain to become a concert-hall favourite under the title, 'Siegheil's Dive into the Rhine'. A rising figure, reminiscent of the Valkyrie motif, leads to a high E flat, which is held for eight bars, and is followed by a torrential fall through five octaves. The sound of the broad Rhine motif shows us that Siegheil has hit the surface, and when the orchestral tumult has died down and the curtain has risen again, we find ourselves back where we started in 'Das Rheingold'—at the bottom of the Rhine.

There, to our surprise, sits Hagen, Alberich's son, the villain of 'Götterdämmerung', the killer of Siegfried. He informs us that, although the Rhinemaidens tried to drown him in the last few minutes of 'Götterdämmerung', they forgot that he, like his father before him, was capable of spending unlimited periods at the bottom of the river, and he has now taken up residence there, much to the embarrassment of the Rhinemaidens. He now possesses the ring, from which the curse has been lifted by Brünnhilde's expiation. He is a sad, tired old man, who bewails the fact that the ring still seems to be as ineffective as it was in the days of Fafner and Siegfried.

At this point I decided that time was running short, so I skipped to the final pages of the Music-Drama. I discovered, rather to my surprise, that 'Der Nachmorgen' has a happy ending. Erda's earthy bedroom, it appears, was only separated from the Rhine by a wafer of rock. (It has always been remarked that the Erda motif and the Rhine motif are strikingly similar.) Siegheil bursts through the intervening rock, and forgetting, in his true family tradition, that Erda is in fact his step-great-grandmother, he awakens her with the point of his sword Nothung, and claims her as his bride.

GEOFFREY DAVSON.

[On re-examining the manuscript we find that 'Bayreuth' should be 'Beyrout'.—EDITOR.]

The Musician's Bookshelf

'The Conductor and His Baton.' By Nicolai Malko

[Hansen, Copenhagen; Novello, London, 27*s.* 6*d.*]

'Conducting', wrote Rimsky-Korsakov in his Autobiography, 'is a mysterious thing'. The remark was prompted by Berlioz's visit to St. Petersburg in 1867 when the great Frenchman conducted a series of concerts there. 'It happened', says Korsakov, 'that at the rehearsals Berlioz would make mistakes in his own compositions beating two instead of three or vice versa. But the orchestra tried not to watch him and everything went smoothly'. *Plus ça change. . . .* Today everything still goes smoothly if the 'man on the box' is not watched by the players and a veil of mystery still continues to shroud this business of conducting. Perhaps I should say of *great* conducting. To this secret the reader will find no clue in Nicolai Malko's book. All the author is concerned with is to describe and explain the technique of the job. He is a conductor of international reputation and his experience has been wide and varied so that what he has to say deserves our full attention. Setting out from the premise that like any other performer the conductor must acquire a workable technique, Mr. Malko covers much the same ground as others before him. He discusses the conductor as performer, talks about the use of physical training, for which he gives a list of exercises, illustrates the various beats with the usual diagrams and with music examples appropriately chosen from works ranging from Beethoven to Bartók, and he weighs the pros and cons of conducting without a baton. (In this connection he refers to Spohr's first use of the baton in London; but this is a doubtful story, as Arthur Jacobs has recently shown.) In a final chapter Mr. Malko gives a minute analysis of the conductor's chironomy. One of his best remarks here is on the importance of the preparatory beat which 'should not have the impulse of will as one of its components' since otherwise it will lead to misunderstandings. 'A conductor', Mr. Malko continues, 'not in complete control of his nervous impulses sometimes gives a series of spasmodic pushes which produce something like a group of preparatory beats *to* the preparatory beat, one after another, gradually finding their way to the fundamental line. The position of the orchestra in such a case is not to be envied'. Did here Mr Malko have in mind the serpentine wriggles of a famous German conductor? If so, it would be a somewhat ironic comment on the fundamental thesis of his book. For that conductor happens, despite his indifferent technique, to be a great interpreter. And the same might be said, *mutatis mutandis*, of a very eminent English conductor. Thus we come back again to Korsakov's 'mysterious thing'. What is it that makes the great master of the baton? Certainly not the baton alone!

This is said with no disrespect to Mr. Malko's painstaking endeavours to show to the would-be conductor the solution of technical problems. After all, a sound and reliable technique is here as necessary as in other fields requiring manual skill and in the nature of the thing it must often make up for the lack of genius. There are many orchestras but only few Toscaninis, Walters, Beechams and Furtwänglers. Yet it is a *métier* which the tyro will learn quickest by actual work with and 'on' an orchestra—that is, if it will suffer him gladly—and by attending the rehearsals of experienced conductors. A still better preparation is to have sat in an orchestra oneself. A text-book on conducting can only serve as an auxiliary to what is first and foremost a matter of constant practice. Like the young surgeon, the budding conductor learns his job in the doing of it—the only difference being that an orchestra always survives.

Mr. Malko presents his book as the first part of a bigger work, 'The Fundamentals of the Art of Conducting', which is still to come. Perhaps, he will deal there with the far more interesting problems of interpretation and orchestral technique such as he has met with in his own conducting of a given work—something on the lines of Weingartner's *Ratschläge* for the performance of certain classical and romantic symphonies. Since Mr. Malko's experience covers a good deal of modern music, such a book would fill a *real* need and make a welcome companion to Scherchen's rather involved and pedantic 'Handbook'.

M. C.

'Ildebrando Pizzetti.' By Guido M. Gatti

[Dobson, 10*s.* 6*d.*]

Pizzetti at seventy is still little known to us. Much of his work has been upon opera and sacred music-drama; he has written more works in these forms than in the purely orchestral ones. Mr. Gatti's explanations of his old friend's principles are sometimes rather difficult to follow; but the book makes one eager to hear more of the music of this deep student of operatic problems, an experimenter (who appears to have been more successful than, for example, Busoni). The failure of most post-Puccini opera to gain acceptance makes one the more curious about the work of Pizzetti, which has had some American productions. It seems that he is not one of those who write against the voice instead of with it. That is a hopeful trait. As ever, we must ask the B.B.C. for at least samples, say, of 'Fedra' and 'Deborah and Jael'. Mr. Gatti's book, which has eight pictures and over forty pieces of music-type (mostly of more than a bar or two) opens windows upon an eclectism which rejected the mannered heartlessness of the twenties, avoided both irony and comedy, and sought a new synthesis of lyricism, character, acting, to widen and deepen vocal and choral significance and dramatic utterance. Various aspects of the Greek spirit and melody, folk-song elements that are not just 'a heterogeneous inert substance that remains floating on the pure essence of another metal' (there are other sentences less easy than this)—these means, we are told, have been successfully assimilated. Many will find comforting Mr. Gatti's assurance that Pizzetti has much in common with Verdi, in both principle and inventive vitality. We ought to have available some of this composer's writings; 'Musica e Dramma' seems likely to be very stimulating. He is clearly an unusual blend of creative and critical artist, thoughtful, never freakish, an investigator and a pioneer in twentieth-century music-drama.

'The Nature of Music.' By Hermann Scherchen

[Dobson, 18*s.*]

This is a type of book of which we have too few examples—one that shows how composers think and work. Its philosophical sidelights, valiantly tackled in translation by William Mann, need not get in the way of the earnest student of analysis, and they illuminate, for the more advanced delver, the heart and genius of, notably, Bach and Beethoven, part of 'The Art of Fugue', and the finale of the Ninth, being taken as centre-points for detailed study. This comes after a longish section devoted to the fruitful acoustic investigations of Sauveur, the use that Rameau made of them, and their meaning for the great composers who came after them. I do not know of any other writing that should better enlighten students about the criteria for our musical laws: all through Mr. Scherchen, writing in the purest terms of music's self, is showing how creative consciousness and intuition blend to produce the masterpiece. One or two of his thematic comparisons leave me cold, but this is a trifle: the important thing is that the author has with singular skill shown the bearing upon supreme works of art of the commonest elements of technique and natural tone—such as, for instance, the well-known characteristics of instruments, whose imaginative power in Beethoven's hands he demonstrates with ample bits of music-type. (I wish this had been larger, and clearer.) No one should be put off by remarks such as 'Beethoven employs the drums to release the destructive forces of nature from their bonds': every sentence, however fanciful one here or there may sound, is employed to the end of a purely musical demonstration. The last section, on Beethoven's intensive and most extensive use of structural elements in the symphonies is developed under the headings of Metre, Rhythm, Motive, Theme, Intervals and Harmony: a masterly exposition.

'Some nineteenth-century Composers.' By John Horton

[Oxford University Press, 6*s.*]

This is designed as a volume to follow Mr. Blom's 'Some Great Composers'—a life-and-works compilation (more of the former than the latter), which pleasantly achieves its modest end through an introductory essay, and an average of nine pages or so for each of a dozen composers: Mendelssohn, Liszt, Smetana, Borodin, Rimsky-Korsakov, Grieg, Franck, Saint-Saëns, Fauré,

Debussy, Elgar and Mahler. One or two of the choices, it will be seen, are of men not likely to be quite so familiar to the layman or young student as the rest. In part, the selector was guided by the fact that a separate book is to be made (one of several projected) upon opera composers, in which this century was so rich. There is no end to the number of ways of constructing 'appreciation' lays. Every writer must be allowed his own reference-frame. Myself, I should like, in any such volume, more about the shape and substance of the composer's musical thought, with stronger lines of demarcation, the one from the other; I want to be told what are the factors that make Borodin so different from Mendelssohn, and wherein each excels or falters. There are agreeable 'pointers' here and there: as to Franck's improvisatory style, for instance, and the slow movement in Elgar's second symphony standing as 'a palinode . . . on the spacious period that ended with the catastrophe of 1914'.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

'A Beginner's Book on Counterpoint.' By H. C. L. Stocks. Pp. 68. Bosworth, 5*s*.

'Science and Singing.' By Ernest G. White. Pp. 186. Revised edition. Dent, 10*s*. 6*d*.

'Schubert: Thematic Catalogue of all his works in chronological order.' Compiled by Otto Erich Deutsch, in collaboration with Donald R. Wakeling. Pp. 566. Dent, 45*s*.

'Bibliography of Jewish Music.' By Alfred Sendrey. Pp. 404. New York: Columbia University Press; London: Oxford University Press, 82*s*.

'The Harvard Dictionary of Music.' By Willi Apel. Pp. 833. Routledge and Kegan Paul, 42*s*.

'The Life and Death of Chopin.' By Casimir Wierzynski, with a Foreword by Artur Rubinstein. Pp. 434. Cassell, 21*s*.

'Schubert.' By Alfred Einstein. Pp. 391. Cassell, 25*s*.

'Verdi's last Operas.' By Stephen Williams. Pp. 64. Hinrichsen Edition, 6*s*.

'The Art of J. S. Bach.' By A. E. F. Dickinson. Pp. 260. Revised edition. Hinrichsen Edition, 12*s*. 6*d*.

Round about Radio

By W. R. ANDERSON

THE violoncello concerto by the American Walter Kaufman provides eighteen minutes of great vim and devious harmony, in an *Allegro feroce* (wild spots and waspish weavings), a *Larghetto* (pleasant musings, though still harmonically twisty), and an *Allegro vivace* (a clever high-kicking scherzo). Zara Nelsova deserves praise for tackling its too rarely rewarding difficulties.——Soothing medicine for the spirit, wisely taken just before the concerto: Pérotin's 'Sederunt principes', by the Augsburg Boys' Choir: lovely ethereal waves of sound. Well is Magister Perotinus Magnus described by Láng as the builder of musical 'cathedrals' of the Gothic. We are continually being reminded by boons from the Third how scanty would be our knowledge of the classics of the three centuries before the sixteenth, were it not for broadcasting; and what other country caters so widely and well for the intelligent musician? Much as I dislike certain elements of B.B.C. practice, I hate to hear fatuous moronic criticisms of its serious offerings. Let it, and us, stand no nonsense from fools, unfit for great art.

Landini takes us onward: by that blind scholar of the *ars nova* who shone in so many creative ways we are reminded that we are apt to confine the term 'renaissance' too narrowly: well before the end of the fourteenth century its glories were foreshadowed. The term used by Mr. Thurston Dart (to whom we were indebted for this programme) is apt: Landini, with his contemporaries in other arts, can be thought of as a 'Gate of Honour' between the Middle Ages and the next-century renaissance as we usually conceive it. In his own right he stands high: those ballads are often exquisite.——I have several times enjoyed the good style of the Northern Orchestra under Mr. Groves; though one ought not to lunch to Mozart (against him I would say), it is agreeable to take in some of the stylish points this conductor brings out in those Midday Proms.——Ferrier sang Chausson's rarely-heard 'Poème de l'amour et de la mer', a rather long scena (about twenty-eight minutes) acceptable, to me, at least, for its robust, open-hearted romance and passion.——We had the first broadcast of Duruflé's 'Tambourin' (1939: six minutes): a good old-fashioned rhythmic roister; but Holst did this sort of thing better. His 'Savitri' (Worthley, Elsie Morison, Boyce: all in the spirit) was most welcome. It shows the typical diversity of gifts and trends and the stylistic uncertainty which mars his otherwise deep evocative power. The best brief summary of the matter is in Imogen Holst's clear-sighted new book on her father's work. The almost magical early recitative doesn't chime with that later imitative, derivative and for Holst unnatural lyrical warmth. The choral writing is a stroke of purest art: we rejoice in the same fascinating skill later, in 'Neptune'.

I'm not sure if I have heard Elsa Barraine's second Symphony (1938) before; probably; for few of these things grip the memory, I find. We were told that the first two movements suggested pre-war anxiety, the second being a funeral march. The work, which lasts sixteen and a half minutes, is dexterous and not too bitter; a cheerfully jaunty, bustling march-scherzo finale is enjoyable——The Reger programmes have been going on since I first mentioned them. Though I could not hear many, I have been impressed again by qualities more familiar to organists, perhaps, than to the general public: the occasional remarkable long-range drive, as in those variations and fugue, op. 73, played by Ralph Downes, which last over half an hour. Many of the variations are free, and this work of 1904 well bears re-hearing. After

admiringly following Isaacs and Bowen in the two-piano variations and fugue on a Beethoven theme, op. 86, I fear our home team will remain at the bottom of this League: but we must at least brace up wits and muscle (not forgetting Relaxation) and make a stab at this and one or two other Reger sets. Perhaps ' stab ' is only too apt a word; but, as the old tag has it, the composer is beyond feeling it. For the true romantic ' wallower '—he who glories in the name—there is the clarinet quintet in A, op. 146, which also has variations, though of a much simpler kind: charming brevities, with one or two particularly good scherzo attacks worthy of Mendelssohn. This richly sentimental work (I am quite prepared to hear somebody sniff at it as ' decadent ') enchanted these much-tired ears, and I gave nightcap thanks to Thurston and the New London Quartet. When I have a good old-time wallow I like to describe it to myself as Hugh Miller of Cromarty did in a semi-apology for the revels of Hallowe'en—' a mildly licentious reward for other-time deference to laws ', and partly ' as a kind of breathing-space in which to recover from the unwonted fatigue of being obedient '. This latter genteel remark suits me nicely. There is much to be said for the Third's intensive cultivations, such as this of Reger. We might well extend the scheme, and have more of those Weeks or Months devoted to particular ends which America is so fond of. I see that in 1951 they are to hold a hundred and twenty-two celebrations of Weeks, from Raisins to Donuts [*sic*], as well as fifteen Month jubilations, and an unspecified number of dedicatory Days.

A trio for oboe, clarinet and bassoon by a woman, Arrieu (1938) gave just under ten minutes of perky, tuneful enjoyable concepts. I'd like to think that all the easier sort of short works are carefully sieved from Third to Home or Light.—— The stylish London Mozart Players (Blech) gave us some of the ' new ' Haydn symphonies. No. 87, in A, contains delicious variations, sweetly poised in both conception and interpretation. Mozart's twelve minutes of K.568 hold, like Brahms's waltzes, remarkable variety. What tip-top craftsmanship! One or two are especial titillators—for example, the superb tremolo-and-chromatics one.

Ought I to mention Janaček again? He never strikes on my box, though I continue dutifully, and semi-hopefully to turn on whenever he is announced. ' The Diary of a Man who Disappeared ', for two soloists and piano, is a very mixed offering; it has touching scenes, but rather weak, conventional sentiment; some Germanic tunes are well based on nineteenth-century models. Least effective seem the strenuous declamatory parts: his piano writing is not up to that.—— Everybody who heard Adelina de Lara playing Schumann in her eightieth year must have been pleased, and many pianists would be encouraged, like me, to Listen to That, and Do Your Best, hoping that when they too come to fourscore they may be able to do half as well.——Dargomizhsky's ' Stone Guest ' narrows down Don Juan's adventures in a series of dramatic bits-and-pieces that hold plenty of interest, if not much creative conviction. This is yet another of the works that but for the B.B.C., we should never hear.——Egon Wellesz's octet for five strings with clarinet, bassoon and horn is of course sound scholarly work. In its thirty-two minutes are some tasty ' plums ' of ensemble work, and some stretches I found rather dull.——Sadler's Wells has made a success of ' The School for Fathers ' (' I Quattro Rusteghi '), and the audience obviously found it full of fun: an easy-going, conversational piece. The voices, in this broadcast, were too strongly put forward: the orchestral play was not well heard.——Pamela Harrison's viola sonata lasts twenty-one minutes. As composition goes today —haltingly—this is rather unusually competent work, though not, to me, beguiling. The slow movement is simpler in its harmony, which hints of Baxian style; but nobody of the younger end seems able, or willing, to draw his long lines. It's largely in this aspect, of long-breathing breadth that I find contemporaries so weak.

There's more of the old hand's craft in Murrill's quartet of 1939, happy in spunky rhythmic life, clear-cut, not cluttered with too many ideas (another contemporary weakness): in style more like fairly early Ireland or Bridge than its date might suggest. The scoring is good, as if Bridge had passed it—I have no idea whether the composer had any connection with that splendid craftsman. Yet, like ninety per cent. of that ten per cent. of British music that is above the average, it sounds about as ' contemporary ' as did that of 1916-25, in its day. That is no slightest derogation, to me. As may have been gathered, I like my contemporary music old-fashioned.——Berkeley's ' Stabat Mater ' is another of the mixtures that are so common. Some of his devices are delicately pleasing: a few, touching ; but others seem just as forced and uncomfortable. And most of this composer's work sounds to me as if made through devices, rather than inspired by deep feeling. I may be of the minority: possibly it appeals quite otherwise to many hearers.

Handel's ' Susanna ' is yet another of the works one might live a lifetime without hearing. It is a pastoral with some flashing choruses, and a Purcellian ground-bass in that masterly opening—this, but one of a fine series of gripping choral pieces. There are several bonny airs which prove how much the old man learned from his adopted country. It is delightful to have the chance to admire his versatility in works such as choral societies will rarely try. This collection of *genre* pictures and idyllic sketches (those heavenly ' crystal streams '!) contains lots of sweet surprises, such as the major-key slow arietta after Susanna's ' I triumph '. We could of course do with more vocal opulence; and few of the singers now engaged are very convincing when singing softly. However, we shall have to wait—who knows how long?—for another age of great singers. I for one would not bet sixpence on living to hear them.

What I would *give* many hundred sixpences to enjoy would be the mass-execution of any girls' choir that makes use of that infernally vulgar

added sixth. If I had influence at the B.B.C., this is one of the two follies I'd first extirpate: the other, of course, being the even more vulgar habit of one or two lazy singers who stick 'h' before various notes in runs. One of these is now so bad that I refuse to listen to any programme for which the culprit is engaged.——I'm afraid it's too far a cry from the old expert in oratorio to Tippett, whose 'A Child of Our Time', though it improves a bit on re-hearing, leaves me unsatisfied; and I think I should still be, even if I could hear more than about the usual ten per cent. of words. No problem is sharper than this, and I'm sure I don't know how the B.B.C. can solve it, since it's impracticable to print the words. There is a lot of uneasy vocal writing, amid a number of dramatic ideas which seem insufficiently integrated: too many disjunct notions; and I'm very dubious about his climactic use of 'spirituals' as what the stage would call 'production numbers'. This is one of many English notions that seem to me to miss the mark of simplicity, which is presumably aimed at. Many, however, in an average audience will welcome these numbers, in which they can feel more 'at home' than in the rest of such works; but I dislike the whole business of borrowing other people's tunes to play about with. Let every man invent his own. The work is indeed a child of its time, trailing clouds of anxiety, not glory: perhaps a sense also of frustration such as all men of goodwill feel. Reading the latest life of Stevenson, I find him saying at a time of national humiliation, 'We believe in nothing, Symonds: you don't, and I don't'. It can be argued that lack of faith is the besetting sin of artists today, as well as of laymen; so I am glad to see a composer reflecting and reacting to the events of the world he lives in, however harsh they be. Old men are apt to get idle, wild ideas. Every now and then I think that if I had a mind to it I might write a history of music in my time which would relate art, its vitality and its sad failures, to all that I know of my world, its aspirations and vanities. I think also how vain the idea probably is: Buckle is a good example of the failure of a mission; early aiming to write a 'History of Civilization in England', he strove for over twenty years, and died at just over forty, having got no more done than part of a General Introduction, the actual History never having been begun; yet his Introduction is of sterling worth: I'd be satisfied if I could get as near the mark, after a far longer lifetime.

'Irritation' is perhaps a rather harsh word, and it is my aim here to use only calm, judicial tones. A friend draws my attention to some American experiments in charting the physiological differences between musicians and non-musicians. One study is about blood-pressure, well known to be lower in placid folk; whereas (as I need scarcely remind my readers) 'Excitement often induces in hypotonics a physiological bradycardia of neurogenic origin without cyanosis. This condition may thus be readily distinguished from cardiac insufficiency of organic origin which is evidenced by the presence of tachycardia and cyanosis' (Dally). The rhythm of debate continues, systole and diastole: as to which, my faith is pinned with Walt Whitman and his—

> '. . . idea of All, with the accompanying idea of eternity and of itself, the soul, buoyant, indestructible, sailing space for ever, visiting every region, as a ship the sea. And again, lo, the pulsations in all matter, all spirit, throbbing for ever—the eternal beats, systole and diastole of life in things—wherefrom I feel and know that death is not the ending, as was thought, but rather the real beginning—and that nothing is or can be lost, nor ever die, nor soul, nor matter'.

Much as I approve all study of the deepest, darkest subjects (yea, even of musicians), I greatly doubt whether we shall ever get much nearer to the solution of the problem that has made monkeys of so many well-meaning Appreciation-mongers: 'What happens when the music plays?'

There are obvious differences in impact, and so, surely, in 'appreciation', when one sees an orchestra, and when one does not. Listening to Menotti's exciting music-drama 'The Consul', I realized how much the eye could add to the already considerable pressure of this curious new trend in the development of nerve-shock opera, so powerfully performed. Much of the recitative is carried by 'descriptive' music in this remarkable work. I felt the lack of any longish stretches in which melodic interest predominates; and on the whole the knockabout effect becomes rather fraying. But Menotti (whose 'Medium' and 'Telephone' brevities we have already relished) may prove the best stimulator of opera, in ways reasonably accessible to average listeners, since Shostakovitch and his 'Lady Macbeth of Mtsensk'.

Professional Discount

In our last issue (p. 165) we gave a list of music publishers who had agreed to allow no discount to private or professional customers from 1 May 1951, and to allow trade terms only to organizations recognized as entitled thereto by the Music Publishers' Association. The firms named were Edward Arnold, Bayley & Ferguson, Boosey & Hawkes, Curwen, Elkin, Novello, the Oxford University Press, and Weekes.

In the case of Messrs. Boosey & Hawkes the discontinuation of professional discount excludes vocal solos and duets, and orchestral music.

Bryanston Summer School, 11 August-1 September

William Glock is again director of music and many well-known artists will take part. Among the lecturers are Imogen Holst, Wilfrid Mellers, the Earl of Harewood, Peter Ustinov, John Clements, Charles Jones and Elisabeth Schumann. Particulars may be had by sending a 2½*d.* stamp for an illustrated prospectus to the Secretary, 29 Holland Villas Road, W.14.

The National Institute of Adult Education has recently issued 'A Calendar of Short Residential Courses, April-September 1951' (8*d.*, post free, from N.I.A.E., 35 Queen Anne Street, W.1). This booklet gives particulars of 368 courses which cover a variety of interests.

New Music

Female-Voice Choir

At the sight of the words ' Suite for Female Voices and String Orchestra ' one begins to make guesses. It will be oh-so-tasteful; the string writing will be fine-pointed chamber music, fit only for special rehearsal; the voice parts will be in groping chromatics that no choir can define; the whole will be a message from the composer to his fellows above the heads of choirs and audiences: ' Look! I too can write without triads '. When we open the vocal score of ' Songs to Delight ' by Philip Cannon every guess comes wrong. Here are notes that voices can find without searching; ideas that spring from the act of singing; motions of voice, word and rhythm that catch the ear and have a meaning; visionary patterns of plain effect; an ingenious faculty of inventing and presenting such things; the whole thing buoyant, founded in simplicity, and altogether original. Here and there one has to ask how, and why, the composer thought of it that way, and whether incidentally there is enough music to keep a musical work going. But in ' Songs to Delight ' the question is, not how it looks, but how it will reach us from instruments that are alive and human: a choral principle unknown to most choral composers of today.

The words of the six pieces are by Ben Jonson, mostly from masques. The wording is at times cryptic; but there are many vivacious things that come to life in this kind of setting (and would die at once if dosed with up-to-date harmony). A ' Procession in honour of Comus ' begins:

> ' Room, make room for the Bouncing Belly
> First father of sauce and deviser of jelly.'

A ' Gypsie's Blessing ' ends:

> ' To the witty, all clear mirrors;
> To the foolish their dark errors;
> To the loving sprite, a secure delight;
> To the jealous his own false terrors! '

Here and there the composer's inventive impulse seems wayward and unaccountable; the first number, ' To Phant'sie ' is a case. But one must listen to the piece before registering doubts. ' Pan and Echo ', the second song, is not what you would expect. If there be a complete antithesis to Franckism or Baxism, this is it; one thinks of Holst's spare textures, fattened by the voice. The invocation to Comus is largely ostinato, with much reiteration, canonic or not, in the voices; the composer knows (again as many do not) how vivid and cumulative reiteration can be when it is vocal: think of Elgar's ' Death on the Hills '. The Adagio of the Suite, ' Slow, slow, fresh fount ' from ' Cynthia's Revels ', is another piece that should be first encountered in its aura of sound, for its curves and progressions have need of that extra sense that belongs to human utterance and lonely threads of string tone. The scene of the Witches' Meet (from ' The Masque of Queens ') is dramatic with a whispered noteless summons for the witch to appear, and a fine work-up towards the end. This is, of the six, the number that would best stand for musical composition as distinct from—and here in addition to—verbal play. The final Gypsie's Blessing has an inadequate look in the page, with its subdued intoning, entirely within the contralto range, and its reluctance to send out common signals to the musical ear. But one sees the idea. The aged gypsy croons her incantation without personal concern, till finally her voice and its mumbling tune trail away in the distance.

In sum, an imaginative work, remote from the composition schools, a bit queer on a few half-pages; written technically in diatonics, but in nobody's idiom, least of all the text-book's; the accompaniment not a string score but a fabric of selective lines and supports and rhythms that keep the life and sense in action. The dedication is to Kathleen Merritt and the Townswomen's Guild Choirs. (Novello, 4*s*. 6*d*.; parts on hire.)

W. McN.

Flute

A Trio for flutes and a Quartet for flutes by A. Tcherepnine are useful works of medium difficulty. Somewhat in the French manner, light and attractive in character, they should make a ready appeal. The titles of the three quartet pieces are somewhat curious: (1) In the church ; (2) Parents' hope for children ; (3) In the kitchen. (Belaïeff.)

A Meditation on ' Brother James's Air ' for solo flute (or violin) and strings by Harold Darke is altogether a charming improvisation, neatly scored and effective. It is quite easy and could be played by amateurs apart from a considerable use of *divisi*, which demands a fair number of strings. (Oxford University Press.)

Sonata XII for flute and piano by Marcello, edited by Joseph Slater, is an enchanting work and should enrich the repertory of the seeker who desires music of culture. Performer, student and connoisseur will find a lasting satisfaction, both musically and technically, in a discovery such as this. (Oxford University Press.)

' Pebmarsh Fancy ' for flute and piano by Charles Spinks. This is a new-old theme with three variants, musical and Warlockian in atmosphere. The craftsmanship is admirable, and the harmonic structure charming and unaffected. It might be described as a musical soufflé. The composer should note that a flautist must occasionally take breath. Here we have two pages of continuous music without a rest of any description! This is its only demerit. (Oxford University Press.)

Oboe

Air and Rondo by Handel, edited and arranged by Evelyn Rothwell. These simple and effective arrangements by an expert make a useful teaching piece, well within the grasp of the average student. (Chester.)

Six Inventions for two oboes by Stephen Rhys. Much fun and pleasure could be obtained from these freshly conceived little pieces which are suitable for fairly advanced players. (Oxford University Press.)

Viola

A Concerto for viola and strings arranged from Handel by Barbirolli, with piano reduction by David Stimer. A valuable addition to the rapidly growing repertory of this increasingly popular instrument. This thoroughly Handelian work should gain many friends in its new form. (Oxford University Press.)

Concerto in G minor, no. 10 by Nardini, transcribed by Watson Forbes and Alan Richardson. Originally for violin and orchestra, this is designed for performance with piano only and is a free arrangement for concert use. In contrast to the Handel, this is a virtuoso work with plenty of scope for both performers. In effect it is, in this guise, a sonata in the true sense of the word. The viola is now very thoroughly linked with the eighteenth century. (Oxford University Press.)

Piano

Two South African Impressions (1, Mimosa ; 2, The lonely dove) by Freda Swain. Here is good keyboard writing, imaginative, well made and thoroughly musical. There is a trace of John Ireland in the writing generally. The work is poorly produced, and the engraving is cramped and smudgy. (Joseph Williams.)

There is not a great deal to be said for Four Pieces in C by N. Tcherepnine. The keyboard writing is uncomfortable and the ideas somewhat banal. The most successful is number four, a vigorous marchlike piece of no great originality. (Belaieff.)

Organ

Dominus Regnavit by James Lyon. A sturdy piece of writing, quite easy of execution and suitable for a closing voluntary. (Joseph Williams.)

Handel's Royal Fireworks Music arranged by J. Stuart Archer. A practical arrangement of this popular suite, and a useful change from the Water Music. (Paxton.)

Elegy by John Ireland, arranged by Alec Rowley. A beautiful and deeply felt piece which is exactly suited to the organ. It would make a most effective opening voluntary. (Ashdown.)

F. C.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations (A.R.C.O.) and (F.R.C.O.), July 1951 (London) and January 1952 (London and Glasgow)

The syllabus may be obtained on application to the College.

Last day for receiving membership proposal forms and examination entry forms (with fees) for new members, Thursday, 17 May. For present members—for Associateship examination, Thursday, 7 June; for Fellowship examination, Thursday, 14 June.

No names will be accepted after the above dates, and all entries must be made upon the special form provided for that purpose.

Organ Practice

The charge for organ practice (members only) during May and June is 3*s.* per hour. All reservations must be paid for at the time of booking.

Organ Practice—Special Arrangements

For the convenience of members who are engaged during the day, the organ will be available for practice from 16 May until 29 June on Tuesday to Friday evenings from 5 p.m. to 6 p.m., or from 5 p.m. to 7 p.m. Bookings for 6 p.m. to 7 p.m. alone will not be accepted. The charge is 3*s.* 6*d.* per hour, which must be paid at the time of booking.

Whitsun Vacation

The College will be closed from Saturday, 12 May to Tuesday, 15 May (both days inclusive).

J. A. SOWERBUTTS
(*Hon. Secretary*).

WILLIAM McKIE

AN organist who takes his place in the line of Robert White, Orlando and Christopher Gibbons, John Blow, Henry Purcell and James Turle, and pursues his craft in the nave where kings are crowned, is at the head of his profession, and none the less so if he does not pursue other ways of public recognition. The man in the street or in concert hall or parish church may not say in an instant who is the organist at Westminster Abbey (though he might have done so readily in 1882-1919); but where the Abbey music resounds, and in the circle of organists great and small, the name of William McKie is held in high regard ; and there he is judged, not by fame and letters, but by what is to be heard week by week at matins and evensong. The letters are a considerable array: M.V.O., M.A., D.Mus., F.R.C.O., A.R.C.M., and Hon. R.A.M. Let us recount the steps that led to that collection of insignia.

Born at Melbourne, 22 May 1901.

Organ lessons from Arthur Nickson (a pupil of Parratt). Organist at St. Peter's Church and of Melbourne Grammar School, where he was educated.

At the R.C.M., as Clarke Scholar, 1919-21, under Ley, Fryer, Alexander, Waddington and Holst; under Boult and Bliss for conducting.

Organist of St. Agnes, Kennington Park.

Organist at Worcester College, Oxford, 1921-24, and for a time assistant to Henry Ley at Christchurch, Oxford. Spent most of the vacations at Ely acting as assistant to Ponsonby.

[*Photo by Gilbert Benham*

Assistant music-master at Radley College, 1923-26; then organist and director of music at Clifton College.

1930-38, City Organist at Melbourne and Music Adviser to the City Council. In 1932 organized the first Bach festival in Australia. Engaged in concert management. Organist and director of music at Geelong Grammar School, 1934-38.

1938, organist of Magdalen College, Oxford, in succession to H. C. Stewart.

April 1941 to October 1945, in the R.A.F. Was appointed to Westminster Abbey in September 1941, and took up his duties on 1 January 1946.

Throughout the war the services at the Abbey had been sung by men only (the Choir School having been disbanded), except for Sundays and special services, for which Dr. Peasgood organized a wartime temporary choir of day-boys. The Choir School was reopened in May 1947, and since then McKie's main task—this does not undervalue his work as organist—has been to rebuild the Abbey Choir with the school as base and source of supply. In addition he trains the Special Choir, in which he had been a singing member in his R.C.M. days. It is only reflecting common opinion to say that the singing of both choirs has in these years risen to a very high standard. There is still need to strengthen the position of the Special Choir, for expenses are heavy owing to the ambitious form that the services take. Those who are interested or occupied in Church music are invited to become Associate Members at half a guinea a year. For this they may attend rehearsals and the annual general meeting, and they may occupy a transept seat at the Festival Services. Apart from these benefits there is the educational side, which can be of help to choirmasters in their own churches. It is known that much benefit has been gained in this way. Church musicians please note! The bargain is a good one, for it will profit both themselves and the master-choir.

Perhaps a few words of a personal character may now be added, for it is always interesting to know what a man is like when he is not in office. I have had the honour and happiness of knowing Dr. McKie from the start of his duty at the Abbey. Of a somewhat shy, quiet and altogether attractive personality, he does not lack strength and alertness, and he knows how to make his wishes clear, should

the choir's response to his demands be less than it might be. But his commands are given in so kindly a manner that it is no surprise he is held in much esteem. It is a pleasure to record that our acquaintance has revealed a common enthusiasm. We both have great admiration for the work of Father Willis, Arthur Harrison and T. C. Lewis. At two of his past appointments, Clifton and Magdalen, McKie had practical experience of the Harrison perfection of finish and tone.

GILBERT BENHAM.

BACH AND THE ORGAN

By N. A. BONAVIA-HUNT

A WELL-KNOWN organist, after playing a Bach fantasia and fugue to an admiring pupil, said: 'And what do you think of *that!*' 'Very pretty', was the reply. The organist exploded. 'Pretty be d—d', he exclaimed, 'it's *grand*'. This is precisely my complaint against the new style of interpretation foisted upon us Bach-lovers by certain well-meaning performers. Faultless technique and crystal-clear separation of voice-parts are admirable features as far as they go, but one misses the equally essential characteristic of grandeur. Surely the preludes, fantasias and fugues, if played on the organ, should present both majesty of effect and beauty of texture. To do Bach full justice as a composer for the organ the performer should not neglect either of these qualities. The organ (which, by the way, is the King, not the Princess, of musical instruments) is the only single instrument capable of imparting to his fugues the spacious grandeur that Bach alone succeeded in creating in this particular mode. To lay undue emphasis on the voice-parts by disinterring them from the homogeneous texture of the whole may very easily result in upsetting the pattern itself and producing a caricature. This was undoubtedly the view held by Sir Walter Parratt and Sir Walter Alcock, whether rightly or wrongly. The tendency in the past half century has been to treat the organ works in terms of homogeneity rather than of polyphony, so that it is not surprising that the pendulum should be swinging to the opposite extreme. The post-Victorian organ is condemned for its excessive ponderousness of tone which makes it a wholly unsuitable medium of polyphonic interpretation: consequently, the slender-waisted, scintillating chorus of the seventeenth-century baroque organ is held up to us as the one and only model worthy of expressing the organ works of the immortal Cantor. Be it observed that the tonal scheme of the typical baroque organ is not based upon our traditional English diapason chorus but upon a specialized combination of flutes, diapasons and regals. A typical specification for the *brustwerk* or lower manual is: quintaton 16 ft., rohrflöte 8 ft.; prinzipal 4 ft.; flachflöte 2 ft.; and mixture ranks ranging from 12th to 40th. If a unison diapason is introduced it is quite unobtrusive. These stops all speak in the open and are voiced on quite low pressure of wind. A second unenclosed manual (*hauptwerk*) will contain a similar list of stops somewhat differently treated but of much the same power as their lower manual counterparts. Reeds are also added to each manual and serve as colouring matter rather than as power-producers. The pedal organ is similarly equipped so as to take the place of a third manual, the player using his foot in the capacity of a third hand.

With such an arrangement it is claimed that the various parts of the polyphonic texture can be picked out and separately displayed, and, further, that only so can Bach be correctly interpreted. In order to ensure an adequate separation of parts it is also desirable—so we are told—to adopt a semi-staccato style of technique (in imitation, presumably, of the harpsichord effect?) since the more usual legato fingering tends to obscure the inner texture. Indeed, it would seem as if the harpsichord is the tonal model on which this particular style of technique is being based: if not, how is it that a harpsichord record when tracked by the needle in reverse provides a striking tonal resemblance to that of a baroque organ record? If we listen to the rendering of a polyphonic composition by a choir of voices we can easily distinguish the various parts, not because each singer punctuates the successive notes of his part but because each part is sung by its own characteristic category of vocal quality. This would seem to be the ideal method of interpretation as far as textural clarity is concerned. It is possible to pick out on the organ three distinct tones to express three separate contrapuntal melodies, employing two manuals and the pedal; but the question at once arises as to how each of these separate tones shall be made sufficiently distinguishable without impairing the essential homogeneity of the whole. The same problem confronts the arranger of a vase of flowers: the individual flowers and their background of leaves must be distinguishable and yet not be allowed to upset the composite beauty of the total effect aimed at. It is in the successful combination of these two objectives that the true artist is revealed. But the problem of polyphonic organ-stop registration has yet to be solved. It is easy enough to achieve separation of parts at the expense of dignity and spaciousness of effect and equally easy to reverse the process. 'This ought ye to do and not to leave the other undone' is a counsel of perfection not readily obeyed. We are apt to take it for granted that Bach himself performed his own works to his complete satisfaction on the organ of his day. Did he? It is quite conceivable that he was dissatisfied with the organs on which he had to play as well as with the builders who refused to provide the stops he demanded from them. We know that he produced strikingly novel and original effects on these organs and was not tied down to the orthodox methods of his contemporaries. It is doubtful whether he regarded the organ as the best medium even for his bigger works: the Passacaglia, for instance, was not written for the organ. Be that as it may, it does not seem right for anyone to lay down the law on the subject of correctness of interpretation: rather let

the two rival methods be equally valid as legitimate expressions of Bach's intention until a medium has been found which is capable of doing full justice to both the majesty and the beauty of his music. He is too great to be squeezed into any one tonal or interpretational system.

ORGAN RECITAL NOTES

FROM the first bar of Fernando Germani's recital for the Organ Music Society at St. Peter's, Cranley Gardens, one felt the unmistakable impact of authority. His opening was the great E minor Prelude and Fugue, and it had that eloquence, so difficult to define, which makes the organ speak—an eloquence recognized by all and attained, sometimes, by some. At the back of it lies much labour, an innate feeling for the instrument and the mental qualities of all great art. It seems almost unnecessary to mention the clarity, without exaggeration, of the part-playing, the rippling passage-work, or the architectural sense of the lightened episodes and the fine climaxes. Perhaps the pleasantest thing was that it was not a pedantic historical view, or a personal interpretation, but, it seemed, just Bach. Mr. Germani followed it with Pasquini's Pastorale—one of the most rococo pieces of the late seventeenth century, in which scarcely a motive ever recurs. If the whole is almost amorphous, however, the parts are charming, and with the attractive registration I doubt if anyone felt any lack of formal coherence in this specimen of classical jerrybuilding. A Toccata of Frescobaldi's (the ninth from the second book, published in 1616) was a rather dull, rambling example, interesting only in some episodes. Of the *pièce de résistance*, Reger's Variations and Fugue on an Original Theme, op. 73, which Mr. Germani played for us once before, I can say that it confirmed our impressions of the grandeur of the work and the extraordinary ability of the executant. Many of us, poring over Reger's vast and reputedly unplayable score in years past, doubted whether we should ever hear it. Now we have heard it, and at the hands (not to say the feet) of more than one player. Other versions than Mr. Germani's may be possible, but for my part I never expect to hear a better. This was not Reger scholasticized, or artified, or dissected, or demonstrated, or modernized, or baroqued; it was Reger played. Moreover, except for a section in the middle which Mr. Germani prefers to take softly, it was Reger played in a way that would have seemed right and natural to the composer forty-eight years ago, when he made this temerarious venture. In achieving this, Mr. Germani of course scores with his uncanny and incredible quickness of thought, which enables him to take without fear or hesitation those breathtaking leaps into the swirling depths where one bar, crowded with complex and detailed part-writing, spreads over a line and a half; he does it again and again, and comes to the surface in the slow variations with unhurried pulse, and ends after twenty-five minutes or so in a blaze of benign calm. One who can do this on a freezing evening, on an organ nearly as old as the Variations, giving the interplay of joy in music and joy in the organ, is quite simply a master of the instrument.

An interesting and welcome visitor for the first time to England was Mademoiselle Rolande Falcinelli, who gave the second recital of this series. Mlle. Falcinelli began as a prodigy pianist in Paris at the age of five, and after a brilliant studentship, gaining the Prix de Rome, is now organist at the Sacré Cœur and assistant to Dupré, of whom she is a pupil. Her tour of the United States and Canada last year may have given her some familiarity with what no doubt appears to the Gallic mind to be our Hengist and Horsa console and pedal-board; otherwise this recital, to a strange though sympathetic audience, on an oldish organ (inclined to cipher), must have been an almost unmitigated ordeal. When a player feels like that, the best thing to do is to say to himself, 'Hang these people!' and play as though nobody were there. I fear Mlle. Falcinelli is much too *bien élevée* to do that, and she was probably far more worried about her few lapses of memory in a long programme than we were. Her Bach, the Toccata and Fugue in C, in a good plain style, began with some caution but warmed up to a good pace in the Fugue. Franck's B minor Choral also improved as she got the right spacing for the church, and became free from the hardness of outline (a Dupré characteristic) one sensed at the opening; I liked her way of making almost a pause in the middle of the last statement of the theme and beginning the *diminuendo* immediately after. From this point there was no longer any doubt that Mlle. Falcinelli is a fine artist, and that her very diffidence in fact augurs better than some of the intimidating displays of competence we have been subjected to at other times. The Epiphany Fantaisie of Tournemire was an excellent example well presented, with easy control, registration apt, and ample pedal and manual technique. The recitalist's own study, 'La Guitare enchantée', is an essay in the abnormal, both as an impression of the idiom of a totally different instrument and as a specimen of virtuosity; how she contrived to play chords of fifths on the pedals *arpeggiando* on an organ of this kind I do not know. With this were connected two recent 'Esquisses' by Dupré (op. 41), of which the first, on very rapidly repeated notes, showed the composer in an unusually ingenuous mood. Finally Mlle. Falcinelli improvised at some length and with great resource on a theme written (during the progress of the recital) by Dr. Thalben-Ball. Here the enthusiastic student of the organ rather than the winner of the Prix de Rome came uppermost. Mlle. Falcinelli showed, as often happens, more freedom and verve as the works in her programme increased in difficulty, and for this first recital, in conditions which no doubt appeared to her to be not altogether propitious, she is to be congratulated. One felt that her style is well pondered and has real originality, and that further visits would bring forth many other charming and interesting things she has to say.

A. F.

MISCELLANEOUS

The Electric Crescendo Pedal

[In an article entitled 'Gadgets' (*Musical Times*, September 1950), Mr. Reginald Gibbon wrote of the electric crescendo pedal:

Here is a clever contrivance which not infrequently proves too clever for the organist. Its purpose is to enable him to ascend from the faintest pianissimo to the strongest fortissimo without having to touch the stops. The pedal, once he has moved it, begins to work its electrical magic, chooses the appropriate groups of stops and brings them on in due gradation. As each group of stops comes into action, it lights up a little lamp on the console. Presently quite a number of these little lamps are aglow and the effect becomes a trifle formidable, especially if the organ-builder has interspersed occasional reds with the ambers. The organist, however, has no place in his brain for fear and not much for attention to the 'optical aid'. Busy with both hands and two feet, it is probable that he will forget to look at his glow-lamps and will presently awake to find that the crescendo has gone farther than he meant it to go. This annoys him. Such a clever contrivance; and now he has bungled it in use! One cannot insure against forgetfulness. There was a piston which, had he pressed it, would have cancelled the 'general crescendo' pedal and caused all the stops to return to their normal avocations. That piston remained unpressed, and soon the forgetful organist was wondering what might be wrong with all the other pistons. They were not doing their job! No indeed—for they had transferred their loyalty and their labour to the 'general crescendo' pedal and awaited the magic touch which would set them free.]

The above has drawn a reply from Mr. Ernest M. Skinner, of Reading, Mass., who writes as follows:

Relative to Mr. Gibbon's comment on the electric crescendo pedal, of which I was the original inventor, the only indicator lamp employed was one which became visible with the advent of the first stop. Beyond this point the position of the crescendo pedal was known to the organist, as are the positions of the expression pedals. Namely by the sound.

The use of the crescendo pedal in America is as normal as that of the expression pedals, and more useful for an increase of mezzo-forte or stop positions, than from a zero point. The crescendo is normally employed for increasing the tone already in use and, I might say, never from a zero point. It obviously provides a smoother increase in tone than is possible by combination pistons and does this regardless of the position of stops or combinations.

The crescendo as designed by this writer, does not bring on the tutti. The octave couplers, tubas and full organ are reserved for the sforzando pedal. These last resources would burden the normal use of the crescendo, which, without them, may be more generally employed and well within artistic limitations.

The full organ is in command of a reversible, which is actuated by both a piston and pedal. A touch of either puts the tutti off, if on, and vice versa. The location of either should prohibit accidental touch.

I was once obliged to omit the indicator light from the tutti by an organist who insisted that it be left out. At his first service he came down on full organ after prayer, and this changed his mind.

The Berkeley Singers with Stanley Chappell at the organ gave a recital of Lenten music at St. Leonard's Church, Chesham Bois, on 15 March. Included in the programme was a new work by Chappell, Triptych for voices and organ. The proceeds were given to the Sydney Nicholson Memorial Fund.

The Riddick Orchestra (Kathleen Riddick), the South London Bach Society (Dr. Paul Steinitz) and the church choir are to give Festival of Britain concerts during May and June in St. Bartholomew-the-Great, Smithfield. Arrangements are as follows: 22 May, Bach and Handel (choral and orchestral); 29 May, the Mass of St. Andrew by Newell Wallbank and 'Two Songs of David' by Francis Burt (both first performances); 5 June, orchestral; 12 June, Church music. Programmes for each concert are priced at 3*s.* 6*d.* (12*s.* 6*d.* for the series). Dr. Steinitz will conduct a performance of Bach's St. John Passion on 14 June at 7.30 in Friends' House, Euston Road. Tickets may be had from Messrs. Chappell, 50 New Bond Street, and Anthony J. Robinson, 120 Baker Street.

Bach's St. John Passion was sung by the Northampton Bach Choir and Orchestra on 18 March, under Robert Joyce, in St. Matthew's Church, Northampton, and by the Hampstead Choral and Orchestral Society on 20 March, under Martindale Sidwell, in Hampstead Parish Church.

Charles Wood's St. Mark Passion was sung in Holy Trinity Church on 11 March, under F. E. Fisher.

Bach's St. Matthew Passion: Leicester Cathedral, by the Leicester Bach Choir, on 17 and 18 March, under George Gray. Tunbridge Wells, by the Tunbridge Wells Choral Society, on 18 March, under Robin Miller.

A series of organ recitals at St. Paul's Cathedral and Westminster Abbey has been arranged to take place on Thursdays at 6.15 during May, June and July. Players and dates are as follows: At the Cathedral—May (10) Dr. Harold Darke, (24) Mr. Francis Jackson; June (7) Mr. Harry Gabb, (21) Dr. Douglas Hopkins; July (5) Mr. Garth Benson, (19) Dr. John Dykes Bower. At the Abbey—May (17) Dr. G. Thalben-Ball, (31) Dr. Henry G. Ley; June (14) Dr. O. H. Peasgood, (28) Mr. David Willcocks and the Abbey Choir; July (12) Mr. Herbert Dawson, (26) Dr. William McKie. No tickets are required.

The Organ Music Society has arranged a series of six Festival of Britain recitals to be given on Saturday afternoons at 5 at All Souls' Church, Langham Place. Dr. W. H. Harris will open the series on 26 May and his programme will include the first London performance of a Fugue, Chorale and Epilogue by Herbert Howells. Other players are Ralph Downes, Philip Dore, Arnold Richardson, W. S. Lloyd-Webber and André Marchal who will conclude the series on 30 June.

The restoration of All Souls' Church, Langham Place, has been completed and the organ has been practically rebuilt by Henry Willis. The reopening of the church is marked by a series of recitals at 7 during May and June. Herrick Bunney is announced to begin the series on 1 May; others during the month are by Geraint Jones (9), William McKie (16), Frederick Geoghegan (23), J. Dykes Bower (30), and Douglas Hawkridge on 6 June. A special recital will be given by Marcel Dupré on 15 June. Admission is free.

At Clitheroe Parish Church on 18 March Schütz's 'The Seven Last Words' was sung by the church choir with members of the Clitheroe Technical School Choir. Alan Crossley was at the organ and Charles Myers conducted.

To mark the completion of fifty years' service by Reginald Rose as organist of St. Olave's Church, York, a composite organ recital was given in York Minster on 3 February. Those taking part were Mr. John Long, Dr. C. H. Moody, Messrs. Frederic Waine, Allan Wicks and Francis Jackson. The recital was arranged by the York and District Organists' Association of which Mr. Rose was second president and is now president-elect.

The Birmingham Bach Society, conducted by Willis Grant, gave a recital in the Cathedral on 7 March. Included in the programme were anthems by Gibbons and Purcell, Palestrina's Stabat Mater, and Mozart's 'Sancta Maria, Mater Dei', Purcell's Chacony for strings, Handel's Concerto in F (no. 5, first set) and two of Howells's Psalm-Preludes. Russell Green was the organist.

Church of St. Thomas, Regent Street

Recitals are given here during the lunch hour on Wednesdays—1.5 to 1.50. During March organ recitals were given by David Stannard, Harry Gabb and Michael Burton. Julian Brean gave one on the guitar and one was given in February by the Elizabethan Singers (Derek Clare) and John Birch, organ.

An essay on 'Carols', by the Rev. W. G. Hargrave, appearing in the *Welsh Church Quarterly* has been reprinted in pamphlet form (price ninepence from the author at The Vicarage, Needham Market, Suffolk). It deals exclusively with Christmas carols. A useful final section gives suggestions for carol services.

Dr. C. F. Waters was adjudged the winner of the *Church Times* competition for a congregational setting of the Te Deum suitable for use during the Festival of Britain. The adjudicators were Dr. Thomas Armstrong and Dr. Darwin Fox. The work is to be published as soon as possible by Novello.

The first recital to be given by the newly-formed English Church Music Singers will be at St. Matthias's Church, Richmond, Surrey, on 22 May, at 8. Anthems by Tallis, Gibbons, Mundy, Farrant, Stanford and Harris will be sung. The conductor is Dr. D. J. Neal Smith.

A Festival of Music is to be held at St. Paul's Church, Knightsbridge, on 21-26 May. Organ recitals will be given each day through the week at 1.15 and concerts will be given at 8. On 26 May Bach's B minor Mass will be sung by the St. Paul's Festival Choir, at 8.

During the week beginning 5 May the Festival of St. John of Beverley will be held in Beverley Minster. Among those taking part are the Leeds Guild of Singers, the Lemare String Orchestra, the Minster Choir, and soloists.

Charles Wood's St. Mark Passion was sung at St. Matthias's Church, Richmond, Surrey, on 22 March. Dr. A. J. Pritchard was at the organ and Dr. D. J. Neal conducted.

Bach's St. Luke Passion was performed at St. Peter's Church, Nottingham, on 23 March, with the John Cripwell string orchestra. Mr. Leslie Jenkins was at the organ and Mr. Harold Bebbington conducted.

A booklet has recently been issued giving particulars of the main works of the late Basil Harwood. It may be obtained from the Public Trustee, Public Trustee Office, Kingsway, W.C.2.

Martin Shaw's 'The Redeemer' was sung by the choir at Tacket Street Congregational Church, Ipswich, on 11 March. Arnold Alderton was at the organ and Gordon Hawkins conducted.

John Clarke-Whitfeld's 'The Crucifixion' was sung by the choir at Kensal Rise Methodist Church on 21 March. Albert Bolton is the organist and choirmaster.

Shrewsbury Choral Society gave a performance of Mendelssohn's 'St. Paul' on 14 March with the Shrewsbury Orchestral Society. John R. Stainer was at the organ and Frederic C. Morris conducted.

Appointments

Mr. G. E. Chubb, Cathedral of the Holy Trinity, Quebec, Canada.
Mr. K. B. Rowsell, St. Saviour's (R.C.) Church, Lewisham.
Mr. Ronald Kay, St. Matthew's Church, Highfield, Wigan.
Mr. Kenneth Meadow, Upholland Parish Church, Upholland, near Wigan.
Mr. Charles Pickard, St. Andrew's, Nottingham.
Mr. Frank Stubbs, St. Martin's Church, West Acton.
Mr. Clifford G. Hobbs, St. Anne's Church, Wandsworth.
Mr. Anthony G. Chapman, St. John the Evangelist, Cambridge.

RECITALS

(SELECTED)

Mr. Charles Myers, Clitheroe Parish Church, Lancs—Prelude and Fugue in E minor (the 'Wedge'), *Bach;* Chorale Preludes, *Brahms, Parry, Whitlock;* First movement, Sonata in G, *Rheinberger;* Fugue in G, *Mendelssohn.*

Major J. E. Mee, English Church of St. Thomas à Becket, Hamburg—Toccata and Fugue in D minor, *Bach;* Pastorale, *MacDowell;* Folk-Tune, *Whitlock;* 'Nun danket', *Karg-Elert;* improvisation.

Dr. M. P. Conway, All Saints' Church, Eastbourne—Exultemus, *Whitlock;* Two Canons, *Schumann;* Fantaisie rustique, *Wolstenholme;* Toccata and Fugue in D minor, *Bach;* Scherzo in G minor, *Bossi;* Finale (Symphony no. 1), *Vierne.*

Sir James Almond, St. Peter's Church, Hereford—Prelude and Fugue in C, *Bach;* Sonata no. 1, *Harwood.* Pershore Abbey—A *Bach* programme.

Church of St. Thomas, Regent Street: Mr. Denis Vaughan—Sonata in C, *Bach;* Cantabile, *C. P. E. Bach;* Three pieces, *Clérambault.* Mr. John Webster—Canzona dipo l'Epistola (Fiori Musicali), *Frescobaldi;* Toccata for a double organ, *Blow;* Chorale Preludes, *Buxtehude, Bach, Westrup;* Introduction and Toccata, *Walond.* Dr. John Dykes Bower—Prelude and Fugue in C, Trio in C minor, *Bach;* Canon in B minor, *Schumann;* Chorale Preludes, *Krebs, Charles Wood;* Pæan, *Harwood.*

Mr. H. A. Roberts, New Court Congregational Church, Tollington Park—Toccata and Fugue in F minor, *Noble;* Pastorale, *Whitlock;* Pontifical March (Suite in F minor), *Gordon Phillips;* Fantasia in G minor, *Bach;* Chorale and Variations (Sonata in D minor), *Mendelssohn;* Gothic Suite, *Boëllmann.*

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—First movement, Sonata in D flat, *Rheinberger;* Air and Gavotte, *S. S. Wesley;* Two Trumpet Tunes and Air, *Purcell.*

Mr. Arnold Richardson, Civic Hall, Wolverhampton (two programmes)—Prelude and Fugue in D major, Fugue in D minor, *Bach;* Scherzo, *Gigout ;* Sonata in C minor, *Mendelssohn;* Sonata in E minor, *Rheinberger;* Choral in A minor, *Franck;* Chanson, *Shippen-Barnes.*

Mr. Philip Miles, All Saints' Church, Eastbourne—Rhapsody on 'King's Lynn', *Henry Coleman;* Toccata in F, *Bach;* Fantasia in F minor, *Mozart;* Scherzi, *Gigout, Bairstow;* Pastorale, *Bossi;* Easter Alleluia, *Gordon Slater.*

Leicester Cathedral: Mr. Fernando Germani—*Bach* and *Franck.* Mr. George Gray—Introduction and Toccata, *Walond;* Sonata in A minor, *Rheinberger;* Sketch in D flat, *Schumann;* Psalm-Prelude in E flat, *Howells;* Choral in A minor, *Franck.* Mr. Cyril Salmons—Sonata in E flat, Prelude and Fugue in G, *Bach;* Fugue on B A C H, *Schumann;* Chorale preludes, *Brahms;* Prelude in the form of a Chaconne, *Stanford;* Fantasy, *Harris.* Mr. Philip Moore—Concerto in B flat, *Handel;* Canon in B minor, *Schumann;* First movement, Sonata no. 3, *Mendelssohn;* Pastorale, *Franck;* Rhapsody in D flat, *Howells;* Prelude on a theme of Tallis, *Darke;* Toccata, Adagio and Fugue in C, *Bach.*

Mr. C. E. Ball, St. Matthew's Church, Skegness—Prelude and Fugue in G, *Bach;* Aria and Giga, *Lœillet;* A Fantasy, *Darke;* Two Hymn-tune Preludes, *Gordon Slater.*

Mr. Reginald Moore, Winchester College Chapel—Toccata in F, *Bach;* Psalm-Prelude no. 2, *Howells;* 'Ein feste Burg', *Karg-Elert;* A Fantasy, *Darke;* Prelude on Psalm 23, *Charles Wood;* Prelude and Fugue on B A C H, *Liszt;* improvisation.

Mr. Charles Hutchings, St. Peter's Collegiate Church, Wolverhampton (three programmes)—Prelude and Andante (Sonata in F minor), *Rheinberger;* Benedictus, *Reger;* Meditation in D, *Bubeck;* Two pieces (Suite Modale), *Peeters;* Prelude and Fugue in F minor, *Bach;* Psalm-Prelude no. 1, *Howells;* Berceuse, *Vierne.*

Mr. Ross Fink, St. Peter's Church, Hereford—Sonata in A minor, *Rheinberger;* Chorale Prelude, *Brahms;* Easter Alleluia, *Gordon Slater.*

Mr. G. H. Boulderstone, St. Peter's Church, Shaldon, Teignmouth—Fantasia on 'Hanover', *Lemare;* Passacaglia and Fugue in C minor, *Bach;* Prayer and Cradle Song, *Guilmant.*

Mr. Keith H. Bond, Town Hall, Huddersfield—Prelude and Fugue in A minor, *Bach;* Introduction and Fugue 'Ad nos', *Liszt;* Moto perpetuo, Intermezzo, *C. Edgar Ford;* A Fancy, *Harris.*

Mr. C. H. J. Churchill, Bude Congregational Church—Toccata in F, *Bach;* First movement, Sonata in D minor, *Guilmant;* Toccata in G, *Dubois.*

Mr. Allan Brown, St. Paul's Church, Onslow Square (five programmes)—Sonata in A, *Mendelssohn;* Psalm-prelude no. 1, *Howells;* Toccata Prelude on 'Pange lingua', *Bairstow;* Prelude and Fugue in E minor (the 'Little'), *Bach;* Elegy, *Parry;* Funeral March and Hymn of Seraphs, *Guilmant:* Two Trumpet Tunes and Air, *Purcell;* Easter Prelude, *Buxtehude.*

Mr. Gilbert A. Sellick, Newbury Parish Church—Passacaglia and Fugue in C minor, Toccata and Fugue in D minor, *Bach;* Fantasie in E flat, *Saint-Saëns;* Fantasia in F minor, *Mozart.*

Mr. J. Stanley Shirtcliff, St. Helen's Parish Church—'Nun danket', *Karg-Elert;* Chorale and Variations (Sonata no. 6), *Mendelssohn;* Scherzo in C minor, *Guilmant;* Dithyramb, *Harwood;* Toccata and Fugue in D minor, *Bach;* Toccata in F (Symphony no. 5), *Widor.*

Letters to the Editor

Edwardianism and Elgar's second Symphony

No admirer of Elgar's great work is likely to fall foul of the place that is given to the Edwardian element in W. McNaught's stimulating 'Note on Elgar's Second Symphony' (*Musical Times*, February). The fact is, however, that some, disliking the work, have stressed the Edwardian element as the be-all and end-all of it. They have decked it out in every conceivable Edwardian feature, patronized it as a period piece, and then dismissed it as of no appreciable account to musicians of today. Even the phrase 'that great but Edwardian work' reveals a tendency in the same direction.

Some of us have protested against this view simply because to us the work transcends whatever Edwardian elements there might be in it. We have found that the music, without any associated ideas, makes its own irresistible appeal and as such has an abiding place in our affections. The present writer, knowing nothing of the Edwardian age, first became acquainted with the work in 1930, when its passionate virility gave its own message in the sounds of the music itself. No explanation seemed to be needed and he never sought for one.

Is it fanciful to see a slight connection between Elgar's work and the 'Eroica'? I am not thinking of the identity of key or of the funeral march common to both, though these points can be mentioned, but because Beethoven dedicated the latter to Napoleon and meant it as an expression of his admiration of the great leader, fired with democratic zeal, who was leading the peoples out of bondage into the realm of liberty, equality and fraternity. (The fact that he inscribed the symphony 'To the memory of a great man' on his disgust at learning that Napoleon had assumed the title of Emperor does not materially affect the issue.)

Who today would speak of the Eroica as 'that great but Napoleonic work'? Who, in order to understand it, needs to know anything about the French Revolution, the growth of democracy, Napoleon, and all the rest of the ideas and personages associated with that age? They can be known, of course, and may be of some use. But any appeal that the Eroica makes today must first and foremost depend upon the power of the music itself. Berlioz, in his enthusiasm, spoke of the third movement as representing the ancient ceremonies that were attendant upon the funerals of the gods. Does this fantastic idea help us to understand that enchanting Scherzo one whit the better?

The fact is that the Eroica is today regarded as one of the great symphonies of all time, and we need not hold our farthing candle to the sun in order to explain it. Musicians may, with justification, still discuss the convincingness or otherwise of the last movement; but the glory of the work remains unimpaired.

I submit that the same is true in connection with Elgar's masterpiece. It should be allowed to give its own message without let or hindrance. Those who have studied the work bar by bar will not be unaware of its flaws. Perhaps its most prominent weakness is its length. Even his greatest admirers might wish that Elgar had curbed his fiery and headlong eloquence just a little. But this happens to be the fault of the greatest of all symphonies—the 'Ninth'. We do well to remember Prof. F. H. Shera's pithy saying and learn

to take our symphonies as men take their wives—for better or for worse.

Some have raised the question of the suitability of the music to orthodox symphonic form. It is true that Elgar does not usually make his themes grow as one finds in the classical models. But bearing in mind the intensely rhapsodical nature of the music, this cannot be regarded as a defect. Elgar himself knew all there was to know about the construction of a Beethoven or a Brahms symphony, and if he deliberately chose to take his own road there was no reason why he should not. It may well be that his leaping, cascading sentences would have lost some of their force and impressiveness if he had adhered too strictly to the traditional models. Not but what the orthodox sonata form cannot be clearly detected in the work. Those who would attack Elgar on his alleged lack of form show that they are imperfectly acquainted with his style. There are very few—if any—bars in the second symphony that have no relation to what has gone before and what is to follow. Indeed, the closer the acquaintance one has with the work the deeper the sense of unity becomes. The mobile texture of the music, moreover, is not the mobility of something airy and unsubstantial, but of quicksilver, the metal that has a greater specific gravity than any other.

Once again, then, the plea is made for an appreciation of the music as music. It will not fail to reveal its secrets to all those who are really prepared to listen. Interesting as the chatter may be about oak trees, the English way of life, the English gentleman and his set, the South African millionaire and his cigar, the dim, shadowy figure of King Edward VII, not to mention Elgar himself—none of these is necessary for an understanding of the music, even if some can detect them therein. One may add that Temple Gairdner's helpful and illuminating exposition can, in the final issue, be left on one side. By its own inherent beauty the work will stand—or fall.

It might be wished that the Symphony had been more universally appreciated. Forty years, however, is not long in the life of a work that is truly great. An Austrian musician once told the writer that his countrymen ought to learn more about the genius of Elgar than they know at present. And should a conductor of the stature of Hans Richter arise in Europe who will be able to appreciate Elgar as deeply as he did there might be a very different tale to tell one day. It was Lawrence of Arabia, writing on behalf of his gramophone circle, who once said to Elgar: 'We never put on any more records after we have listened to your second symphony. Nothing seems to come off afterwards.'

Some of us can well understand why Lawrence should have said that.

FRANCIS B. WESTBROOK.

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London, N.16.

The I.S.M. and the Profession

May I correct a misapprehension which may have been left in the minds of some of your readers by some comments made by your contributor 'W.R.A.' in his otherwise admirable report of our 53rd Annual Conference? He does less than justice to our appreciation of the services which Trade Unions render to certain branches of the musical profession, notably to orchestral players. Most musicians would agree that for those branches a Trade Union is the appropriate form of representative body, and there is no need to labour the point. But for other branches of the profession, and particularly for those who invariably negotiate their own terms of engagement—private teachers, solo performers, etc.—we remain of the opinion that a voluntary association such as ours is the more appropriate form of representative body. Indeed, we are happy to have many members who belong also to a Union but feel bound to support our work for music and the musical profession as a whole. The voluntary principle, which assures us that our members belong because they wish to and not from compulsion, contributes greatly to our moral strength.

There can be few musicians in regular practice who do not, directly or indirectly, profit daily by our seventy years' work for music and the musical profession, the benefit of which we have never sought to restrict to our members alone. The scope of our work could be made even more extensive than it is, if more of them would recognize the corresponding moral obligation to support us, and I hope that those of your readers who are 'solely engaged in the practice of music as a profession', and who are not already members, will write to me for particulars of membership.

D. H. R. BREARLEY
(*General Secretary*).

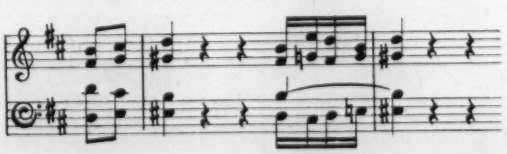
Gramophone Record Reviewing

The article on this topic by J. Raymond Tobin was very entertaining; but other record reviewers will join with me in wishing that the author had made use of the opportunity of asking the leader of the gramophone industry exactly what he meant by good recording. In the old days of the acoustic gramophone the problem was a simple one; some machines may have been worse than others, but you got used to your own and could be pretty certain that what you heard was very much the same as what others would hear. But now there are three variable factors to reckon with, the pick-up, the amplifier and the loud speaker. Confining our attention to the amplifier, we find that not only can we vary the volume, but there are also knobs to control the high and the low notes independently, so that the balance and the tone quality can be adjusted. In addition, my own set has switches for applying circuit corrections for different types of pick-up and for records revolving at various speeds. By the permutation of all these gadgets I can make a record sound pretty well how I like. Sometimes I play a record on three separate gramophones in an effort to determine the quality, but usually I am no wiser since it is impossible to say how much of the result is due to the recording company and how much to my own technique of knob-twiddling.

If the recording companies really want critics to comment intelligently on their work, they will have to supply us with some standardized equipment and devise some simple tests that we can apply.

ARTHUR DENNINGTON.

Over-refinement

Am I alone in thinking that some of our best conductors are going a little too far in their anxiety to secure a shapely moulding of phrases? The result seems to me to be that phrases are often refined away into nothing; for instance, in a recent performance of Tchaikovsky no. 6, all I could *hear* of the beginning of the Allegro non troppo in the first movement was:

Was it not Elgar who, aware of this danger, used to admonish the orchestra not to 'starve the quavers'?

ROBERT S. ELKIN.

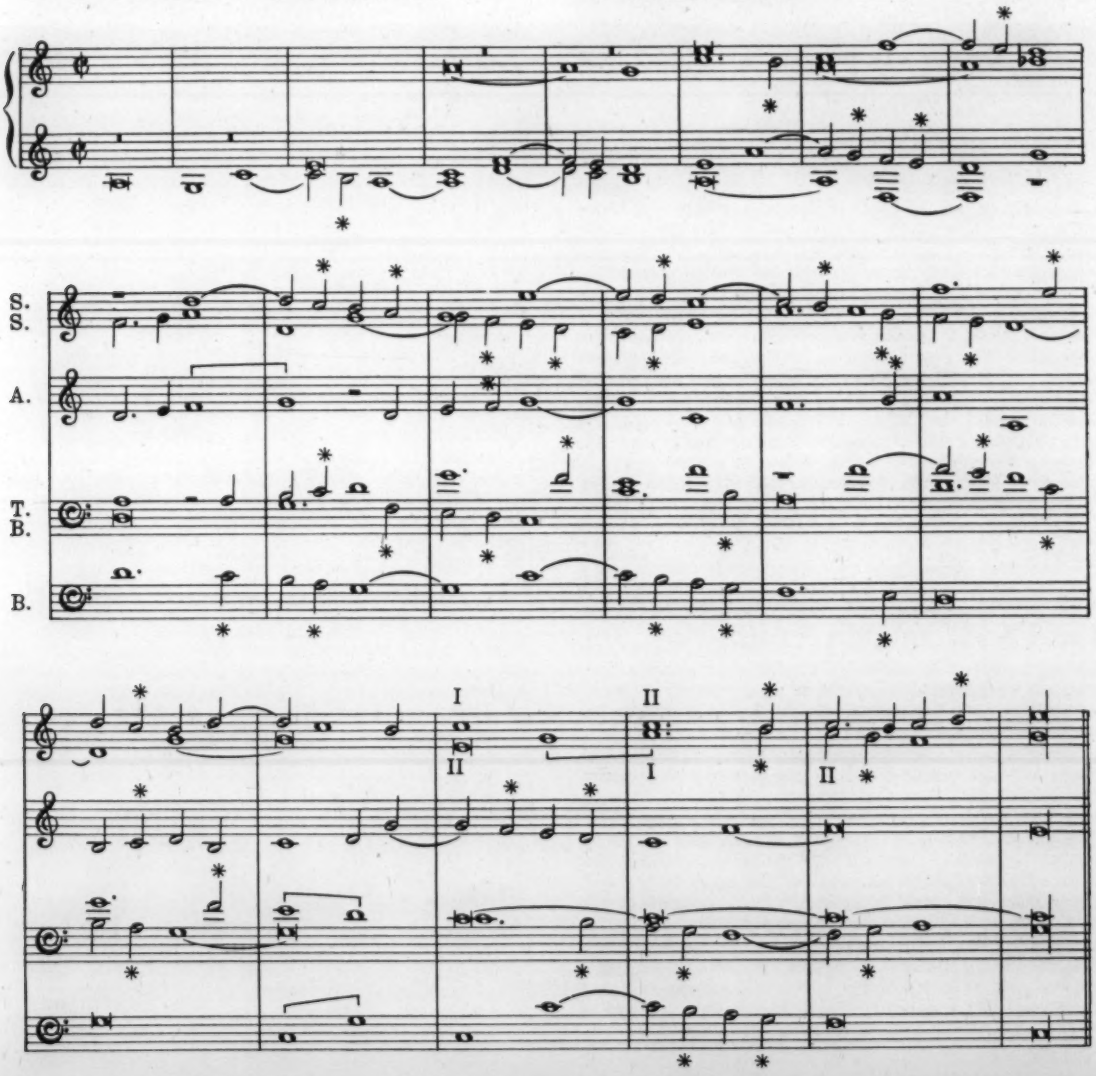
Palestrina and Counterpoint

The December issue of the *Musical Times* brought a review of my ' Counterpoint ', which I find interesting, and no less so because on several remarkable points—especially concerning pedagogical views—the critic is of an opinion rather different from mine. But this is a question of taste and artistic creed (and, maybe, also of education) which I think it of no use to discuss. For more than three hundred years musicians have been strongly divided among themselves as regards the best way to teach counterpoint, and I see no reason to suppose that this situation has now changed for the better.

However, the reviewer supports certain of his criticisms with the remark that they ' do not concern matters of beauty or ugliness on which teachers will always differ, but matters of historical style on which there can be no difference of opinion, for the practice of a composer or school is an absolute authority '. On this ground, of course, it is possible to argue. To quote the reviewer:

> Let two technical points alone illustrate the undesirability of going to Palestrina *via* Fux.
>
> (1) Jeppesen, p. 116, follows Fux by allowing the weak minim to be dissonant; in Palestrina the very rare minim dissonances (Marcellus Mass 0.65 per cent., Assumption Mass 0.5 per cent., Missa Brevis 0.05 per cent.) occur along with the 'consonant fourth ' suspension: (cf. example on p. 471).
>
> (2) Fux allows the common later form of ornamental resolution of a suspension: (ibid.).

To this I should remark that the rule by which the weak minim (under certain conditions) is allowed to be dissonant is not a precept invented by Fux but a codification of musical practice already well known in the sixteenth century and even before (cf. for instance Zarlino's ' L'Istitutioni Harmoniche ', 1558, III. cap. XLII). Consequently, it is a mistake to believe that I am here ' going to Palestrina *via* Fux '. I am only following the main theorists from Palestrina's own time.

The reviewer then quotes some figures, which should prove that the dissonant minim is ' very rare ' in Palestrina. I do not know whence these figures originate, but they are, at any rate, incorrect, the percentage being far too low. In *Missa Assumpta est* the figures ought to be raised from 0.50 to 1.77 per cent. In *Missa Papae Marcelli* I have counted 70 dissonant passing-notes (minims) within a space of 627 bars (each containing two weak minims, and consequently two chances for minim passing dissonance); and 70 out of 1,254 is 5.58 per cent. (not 0.65). Finally, in the *Missa Brevis* (one of the Palestrina Masses in which this sort of dissonance most rarely appears) I find four such passing notes, which, within a space of 479 bars give a percentage of 0.42 (and not 0.05). In each of these last cases the percentage is eight times as high as that stated by the reviewer.

However, there are other compositions of Palestrina in which this percentage is higher still, e.g. the four-part motet : *O quantus luctus*. Within a space of 202 weak minims (episodes in 3-2 time appearing as 3-1 according to the practice of the time) I count 16 passing-notes in minims, which means a percentage of 7.9. This is the more noteworthy in that it surpasses the percentage of crotchet passing-notes in this motet (5.9).

The examples here quoted from works by Palestrina will make this even more clear. The shorter one is the beginning of Sanctus of the *Missa Spem in alium*. The longer one is the famous conclusion of the Credo in the *Missa Papae Marcelli*. I hope that these examples will suffice.

To the second point (*b*) I may observe that Fux certainly allows this form of ornamental resolution of a suspension. But as I myself do not allow it (cf. in my book on p. 148) I cannot see any reasonable cause for this objection.

KNUD JEPPESEN.

The Organ and its Public

At a recital at St. Paul's Cathedral given to commemorate Henry Willis, it is estimated that twelve hundred people were present. The collection reached the magnificent sum of £53 10*s*., making an average contribution of less than one shilling per head.

The performance was first-rate, by a fine artist, on a unique instrument. The occasion was a rarity (since 1934 or thereabouts). All this reveals the miserable poverty of spirit of the musical public, or at any rate the lovers of organ music, who are usually vocal enough. One doubts very much if this same public is worth bothering about at all. Or perhaps it is traditional to give on a mean scale in churches ?

Is it not time to make a definite charge for admission to such events? The non-incidence of entertainments tax only puts the matter in a worse light.

ORGANIST.

Long Playing Records

Mr. W. R. Anderson's letter in your February issue shows that he is a convinced convert to the Long-Playing Record. If he should get any useful information from a record-engineer about the braking gadget he mentions I hope he will share it with your readers.

The unfortunate competition of the various speeds —78, 45, 33⅓—is only history repeating itself. The quarrel about the large and small gauge, sponsored respectively by Brunel and Stephenson, was a painful episode in the development of our railways. Passenger traffic in some of our principal cities has been a long nightmare owing to competing systems, and we still suffer from conflicting ideas about the advantages of different kinds of electric supply.

Mr. Anderson, or the record-engineer, may be able to explain one thing rather puzzling to the layman. Why the fraction? I believe ship's engineers are content to give whole numbers when recording r.p.m., though they probably have instruments which would enable them to detect fractions in excess. It would be interesting to know why the designers of the mechanism of these machines for the long-playing records decided against a plain 33 r.p.m.

The current disadvantage of a slightly restricted choice of records will probably disappear in good time. It would be unfair to expect that in the very near future we shall be able to get everything we want on long-playing records. We must remember that the record manufacturer has to cater for people of all kinds of musical taste—in fact, the whole way from Bing to Bach—but doubtless everybody will in due time be able to get exactly what he wants from the new micro-grooves.

KENNETH SPROXTON.

The Curwen Method

No one will contend with 'W. McN.' for the right to pronounce with authority on matters concerning the Tonic Sol-fa Method; and when one reads the remark in his recent review of 'A Dictionary of Music' (Penguin Reference Books) that 'Tonic Sol-fa is not a method of teaching singing', one certainly appreciates what is meant.

Yet one recalls the title of Curwen's *magnum opus* (1858), 'The Standard Course of Lessons on the Tonic Sol-fa Method of Teaching to Sing'. May this opportunity, then, be taken (without intending to draw a red herring across the trail) to point out that Curwen's method was not merely a matter of learning how to *read* music. To him, this was not an end in itself, but the key to artistic treasures. And, further, the quality of singing was not neglected. Not only 'The Standard Course', but other important publications such as 'How to read music and understand it' and 'The Teacher's Manual' devote ample space to the quality of tone in singing, and how to obtain it.

But of these things, sir, no one is better aware than yourself. Yet it is worth while to point them out in days when an 'old-fashioned' teacher like Curwen is too readily dismissed as being one who confused a means with an end. The Tonic Sol-fa Method included far more than learning how to read music.

HAROLD WATKINS SHAW.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Tenor, possessing wide range of music, wishes to meet accompanist. Bayswater-Paddington, or near.—FRANCIS, BAY 5613 (evening, 6-7).

Young man (23), organist, Bach enthusiast, wishes to correspond with another with similar interests.—W., c/o *Musical Times*.

Newly-formed opera group invites singers interested in the production of Intimate Opera in the Eltham district.—SECRETARY, 25 Riefield Road, Eltham, S.E.9.

Moderately advanced lady violinist wishes to meet another for duets, with a view to taking examinations together. Walton-on-Thames.—A. A., c/o *Musical Times*.

Cellist wishes to join quartet (own library available) or to meet other players at own home. Will travel reasonable distance.—CHARLES E. REID-KEY, 107 Clifden Road, Clapton, E.5.

Pianist (advanced) wishes to meet singer (tenor or soprano) for practice. Harrow.—W. E., c/o *Musical Times*.

String bass required to complete salon orchestra. Rehearsals, Tuesdays, S. London.—65 Paulet Road, S.E.5.

Student flautist would join an amateur orchestra, or other instrumentalists for chamber music. N.W. London.—T. P., c/o *Musical Times*.

Instrumentalists (string, wood-wind and brass) in the North London, Islington, Hackney, Stamford Hill and Dalston areas, required to bring an old-established orchestra up to strength. Rehearsals, Tuesdays and Fridays, 7.30-9.30. String players are also required to form a string ensemble to rehearse in the Stoke Newington area. Students will be welcomed in both cases.—R. RODNEY, 42 Stavordale Road, N.5 (CAN 4945).

London Concerts

B.B.C. Symphony Orchestra

At their concert on 14 March at the Albert Hall, under a guest-conductor they know well, Sir Adrian Boult, the B.B.C. Symphony Orchestra played one of Schoenberg's (and it is deference to him, not to America, that demands this spelling) symphonic poem 'Pelléas and Mélisande'. This is another early work, less obviously so than some of those played in the Chelsea programme reviewed above, yet superficially almost as little like the works that later came from the same pen. Not quite, though. For Schoenberg has remained the post-Wagnerian romantic that he was in 1902, and his new order has not changed him nor his music; it has merely revealed new relationships of old harmonies. The emotional experience that 'A Survivor from Warsaw' offers the receptive listener is not different from that of 'Pelléas and Mélisande', and it is merely a broader musical outlook that he needs in order to be moved by it. The distance between the two is certainly not greater than between the early Stravinsky symphony and 'The Soldier's Tale', and the gap is more fully bridged by the intervening works. Perhaps this is Schoenberg's error. His evolution has been gradual and unspectacular, with neither 'Rite of Spring' nor 'Piano Concerto' to stun if logic goes unheard, and in consequence he has never gained the public notoriety that is the greatest aid to rapid recognition and appreciation. Let the middle-period works be played, and Schoenberg's case is won, though at seventy-six he probably has little more interest in the victory. He has neither lost faith in, nor broken faith with himself, and knows it is inevitable.

At the Albert Hall on 4 April Sir Thomas Beecham conducted the orchestra, and the B.B.C. Choral Society, in Mozart's Mass in C minor. The reading was lively enough to prevent the choruses from flagging, and not too lively for the soloists to make the most of their parts. Dorothy Bond was stylish in the soprano solos, though her voice-production is almost too thistledown-like and bodiless to be fully satisfying. Richard Lewis, in good form, Elsie Suddaby, and Trevor Anthony sang the other solo parts. The orchestra, which played well in the Mass, did less well in the 'Jupiter' symphony, the first violins in particular being, for this orchestra, and this conductor, startlingly ragged.

Chelsea Symphony Orchestra

At Chelsea Town Hall on 3 April, the Chelsea Symphony Orchestra, giving their farewell concert—for that, owing to financial difficulties, it must be, though presumably the orchestra is not to be disbanded, or giving up hope of a 'come-back'—gave another of those magnificently, if misguidedly enterprising programmes for which they are renowned. Honegger's Concertino for piano and orchestra was the only mature work of the evening, mature in this context meaning that its composer was over thirty when he wrote it, though Milhaud's second Symphonic Suite 'Protée', now, after over thirty years, receiving its first public performance in this country, was no less mature in technical mastery and consistency of style. Since these are two composers whose art has not assumed a notably greater breadth or depth as they have grown older, it was well worth while to play these works from the days when their invention was at its most fertile, and when they felt perhaps least embarrassment in being their natural selves. Stravinsky's Symphony no. 1 in E flat, which has apparently not been played here before, was a much greater curiosity, but far less rewarding, except perhaps in the slow movement, which then spoils itself by not stopping soon enough. Its derivative style and complete lack of Stravinskian character came as a shock, but are actually not so remarkable. Bartók's early orchestral suites are equally unoriginal. Debussy's Fantasie for piano and orchestra and Berlioz's 'Les Francs-Juges', to whose earlinesses distance lends slight enchantment, completed the programme. The orchestra's conductor, Norman del Mar, works wonders with his players, though much of his achievement goes for nothing in Chelsea Town Hall, which is not large enough for an orchestra of the considerable numbers mustered for this concert. The versatile Franz Reizenstein played the solo parts in the two 'concertos'.

New Era Concert Society

Hindemith's Sinfonietta in E, receiving its first performance in this country, opened the Society's concert at the Albert Hall on 6 April. Occasional outbursts of colourful scoring, and an intermittent harmonic expansiveness give an uncharacteristic romantic warmth, though there is much of the old Hindemith in the fashioning and treatment of the themes. Allowing for what seemed to be a very indifferent performance, which made it hard to judge the work fully, the chief failing of the music appeared to be the inflexible rhythm, in which every theme was born dead. The complexity of cross-rhythms in parts of the first and last movements is almost too great for the mind to take in at one hearing, but its manufacturedness was obvious, and its effect consequently tedious when it should have been exciting.

Hans Schmidt-Isserstedt was the conductor of the London Symphony Orchestra on this occasion. The orchestra did not play so well, nor even so tidily, as it has recently been playing for Josef Krips, but he managed to convey through it all as vivid an interpretation of 'Till Eulenspiegel' as one could hope to hear. Gieseking was the soloist in the 'Emperor' concerto, giving a powerful interpretation, as violent at one extreme as it was poetic at the other, but not consistently compelling.

New Soviet Works

To demonstrate a new Soviet-made magnetophone (i.e. a gramophone for magnetic tape recordings) recently arrived in this country, the Society for Cultural Relations with the U.S.S.R. gave a programme that included some works not yet heard in public in this country, among them 'Winter Bonfire', a suite for children by Prokofiev, and 'Song of the Forests', an oratorio by Shostakovitch. Both begin well, with music innocent of complexity or of anything the Tchaikovsky-lover might find difficult, yet not without good taste nor quite without originality. Prokofiev falls into cheapness in the third movement, and never recovers, Shostakovitch into Stalingradism in the finale. Yet the general impression given by the two works is encouraging, for what Prokofiev has sustained here for two movements, a later composer of comparable talent, to whom the Soviet requirements of the artist seem perfectly natural, may be able to sustain all the time.

More enjoyable, however, at least for depraved Western tastes, was 'On Horseback', the first movement of Knipper's orchestral suite 'Soldiers' Songs'. This brilliantly and powerfully orchestrated movement has an excellent section where an ostinato-like rhythmic and harmonic progression is set in motion, and then decorated with music of conflicting rhythms, producing a most exciting and stimulating effect. The remaining important piece in this 'magnetophone' programme was Kabalevsky's Violin Concerto for Young Musicians, a bright and attractive re-hash of Tchaikovsky's Violin Concerto, fantastically well played by Oistrakh.

Tavistock Theatre

On 8 March Joyce Riddell gave the first of a series of recitals at the Tavistock Theatre, arranged by the London Council of Music. To her great credit, she included two new piano works by young English composers, a Sonata by David Wynne and Six Bagatelles by Robert Crawford. The sonata in particular showed considerable originality, both in the way of writing for the piano, and in the thematic material. Echoes, possibly unconscious, of Bartók's Suite, op. 14, were discernible, though well digested into an already individual style. The fluidity of rhythm, however, is thoroughly English (unless it is Welsh), and suggests an affinity of aim rather with Tippett. The Bagatelles made no great impression, as bagatelles are apt not to do, at first, and K.B. Koppel's Theme and Variations, which was also played, seemed a poor work compared with some of his orchestral music. The enormous difficulties of the sonata were easily within the pianist's technical grasp, and its rhythms obviously come as naturally to her as to the composer.

R.B.A. Galleries

Malcolm Arnold's Sonatina for clarinet and piano received its first performance at the R.B.A. Galleries on 20 March. It is a light-hearted piece, that entertains its players and its hearers equally, as not all such trifles do, and if it is not sufficiently substantial to add much to its composer's growing reputation, it leaves no doubt that he was well justified in abandoning trumpet playing for composing. Colin Davis and Geoffrey Corbett played it with spirit and enjoyment, and when Maurice Hardy joined them in Brahms's Trio, op. 114, appeared to feel no less at home in this.

Wigmore Hall

At her recital of French piano music at the Wigmore Hall on 30 March Jeanne Manchon introduced 'Mana', a suite of animal pieces by André Jolivet. Saint-Saëns would not have liked them, nor could the animals have been easily guessed, if at all, from the music. Indeed they were perplexing pieces altogether, though not unattractive, for all their obscure dissonance. Henri Martelli's Sonata for two pianos, which also received a first performance, and in which Mlle. Manchon was joined by Marjorie Few, inspires less charity by being duller and making no more sense.

On 15 March, Beatrice Harrison and Eric Gritton gave the first performance in England of Hamilton Harty's Suite for cello and piano. A little more Irish wit and whimsicality would have made its apparently endless Irish inconsequentialities far more amusing. As it was, one listened in vain for any of the qualities of character promised by the titles of the various movements.

St. Martin in the Fields

At this church, a few steps from the National Gallery, an enterprising vicar and music director have been running regular Tuesday lunch-hour concerts for over two years, to take the place of the National Gallery concerts. On 13 March, on the occasion of the 100th recital, the Jacques Orchestra, under John Pritchard, gave a short programme, with Kathleen Long playing Bach's D minor Piano Concerto. This music sounds well in the church, and if the organizers cannot often afford an orchestra, their venture seems to be well appreciated. It also seemed, as was rarely true of the National Gallery concerts, that the audience was really made up of Londoners.

C. M.

Music in the Provinces

Belfast—Belfast Philharmonic Society's concert, 16 March: Ian Parrott's setting of Psalm 91, Vaughan Williams's 'Dona nobis pacem', Strauss's oboe concerto (Leon Goossens). Denis Mulgan conducted.

Birmingham—City of Birmingham Symphony Orchestra (George Weldon), 22 February, Elgar's first symphony. Following the establishment of a branch of the W.M.A., the Clarion Singers held a reception in honour of the Association's president, Dr. Alan Bush, and a programme of his vocal works was given on 26 February.

Bristol—City of Birmingham Orchestra (George Weldon), 19 March. Bristol Choral Society, 'The Dream of Gerontius', 31 March, conducted by Samuel Underwood. Amadeus String Quartet, 22 February, under the auspices of Bristol University—Schubert, Haydn and Wolf.

Cupar—Cupar Musical Association in a performance of Mendelsson's 'Elijah', 4 March, conducted by Georgina M. Gorrie.

Darlington—Liverpool Philharmonic Orchestra under Hugo Rignold, 15 March, Beethoven's eighth symphony, Debussy's 'La Mer'.

Edinburgh—Scottish National Orchestra (Susskind), 9 March, a Brahms concert with Rudolf Firkusny in the first piano concerto. Edinburgh Royal Choral Union and the Scottish National Orchestra conducted by Herrick Bunney, on 23 March, in Brahms's Alto Rhapsody and Dvořák's Stabat Mater.

Glasgow—Scottish National Orchestra (Susskind), 17 March, Vaughan Williams's concerto for two pianos (Cyril Smith and Phyllis Sellick), Schumann's symphony in B flat, Rawsthorne's 'Street Corner' Overture. 18 March, a concert of ballet music, including a suite from Bliss's 'Miracle in the Gorbals' and Grétry's 'Céphale et Procris'.

Hanley—Hallé Orchestra (Barbirolli), 7 March, a performance of Gluck's 'Orpheus and Eurydice' with the Stoke-on-Trent Choral Society. Soloists: Kathleen Ferrier, Ena Mitchell, Fulvia Trevisani. Ceramic City Choir with the Liverpool Philharmonic Orchestra, 22 February, Vaughan Williams's 'A Sea Symphony', Elgar's 'The Music Makers'. Malcolm Sargent conducted.

Hereford—The Brook Choir conducted by Meredith Davies, 15 March, Charles Wood's St. Mark Passion. Ross Fink was at the organ.

Huddersfield—Huddersfield Choral Society with the Yorkshire Symphony Orchestra conducted by Malcolm Sargent, 16 March, Verdi's Requiem.

Leeds—Leeds Philharmonic Society, 21 March, Tippett's 'A Child of our Time' with the Yorkshire Symphony Orchestra under Malcolm Sargent.

Liverpool—Liverpool Philharmonic under George Weldon, 27 March, Stravinsky's symphony in three movements, Brahms in C minor.

Manchester—Hallé Concerts: 25 February, Mozart's Fantasia in F minor, Beethoven's first symphony; 28 February, Chausson's 'Poème de l'Amour et de la Mer', Duruflé's 'Tambourin', Schubert's C major symphony; 11 March, the Franck symphony. All the foregoing conducted by Barbirolli. 14 March, Stravinsky's symphony in three movements, Ravel's piano concerto in G (Monique Haas), conducted by George Weldon; 18 March, (guest-conductor, Charles Groves), Brahms's C minor symphony; 25 March (guest-conductor, Stanford Robinson).

Norwich—Norwich Philharmonic Society conducted by Dr. Heathcote Statham, 22 February, Elgar's cello concerto (Anthony Pini), David Moule-Evans's Vienna Rhapsody.

Nottingham—Nottingham Harmonic Orchestra under Norman del Mar, 24 February, Dvořák's fourth symphony, Mozart's 'Haffner' symphony.

Oxford—Oxford Orchestra conducted by Dr. Thomas Armstrong, 1 March, Walton's viola concerto (Bernard Shore), Rubbra's Improvisations on Virginal Pieces by Farnaby, Glazounov's symphony in C minor, Schumann's overture to 'Manfred'.

Preston—Preston Musical Society conducted by Arthur Fountain, 13 March, Bantock's Choral Songs and Dances, Brahms's 'A Song of Destiny' and Alto Rhapsody, Vaughan Williams's 'In Windsor Forest'.

Sheffield—Parr Chamber Concerts, 10 February, Brent-Smith's Sextet for strings and wood-wind; 10 March, Brent-Smith's Concerto Grosso in G minor for bassoon, piano and strings, first performance of his quintet in G for clarinet and strings. Bach Society's concert conducted by Norman J. Barnes and Prof. Deas, 28 February, two Bach cantatas and Suite in D. Philharmonic Concert, 16 March, Hallé Orchestra under George Weldon, the Franck symphony, Ravel's piano concerto (Monique Haas).

Southampton—Southampton Choral Union with the Bournemouth Municipal Orchestra conducted by J. Ambrose Chalk, 14 March, Leslie Woodgate's 'A Song of Joys'.

Southend-on-Sea—Southend-on-Sea Music Club Choral Society, Freda Parry's Choir and the Southend Theatre Orchestra, conducted by Freda Parry, 4 March, Coleridge-Taylor's 'Hiawatha' (Isobel Baillie, Webster Booth, Harold Williams).

MISCELLANEOUS

A Correction

Our March issue contained an illustrated article on the bronze bust of Elgar by Donald Gilbert that stands in the lobby at Novellos, 160 Wardour Street. It was there stated in error that when Mr. Gilbert was engaged upon the Queen Alexandra Memorial at Kensington Palace it was as assistant to his father, Mr. Walter Gilbert. The artist whom he assisted was Sir Alfred Gilbert, M.V.O., R.A., the sculptor of the Piccadilly fountain.

The Soldier's Tale

Stravinsky's marvellous music will perhaps always be the centre of attention in this strangely-conceived 'Soldier's Tale'—it will answer no less precise description. Yet to see it staged is to realize how much more there is to it than the brilliant variation and fascinating scoring of a handful of impertinent themes. The unique mixture of mime, narration, scenic and musical accompaniment is as carefully devised as in any opera, and is perhaps less divisible than in most. From this distance of a third of a century, it can be seen at its true value, not as an experimental period-piece, but as an example—which may yet bear fruit—of a new conception of the relation between words and music in the theatre, where the music is 'incidental' in character, yet equal to the action in importance.

The revival at the Whitehall Theatre on 1 April by the Under Thirty Theatre Group was modestly but effectively staged. It is easier to be a devil than a soldier, and this Soldier (Maurice Kaufmann) was rather overshadowed by the vivacious Devil of Gerard Guillaume. Kenneth Mackintosh was a suitably detached yet not unsympathetic narrator, overwhelmed occasionally by the music, and Eleanor Fazan the Princess. The instrumental players were conducted inelegantly but to good effect by Ionel Patin, which made it all the greater pity that the music was wasted on a large section of the audience. A buzz of vile conversation, while the scenery was being changed, drowned the sublime chorale, and a colleague reports a voice behind him as saying: 'Isn't it disgraceful? At the Whitehall Theatre. Only seven players in the orchestra!' C.M.

A short private recital of works by Philip Cannon will be given at the French Institute, Queensborough Street, South Kensington, S.W.7, at 5.30 on 30 May by the Kathleen Merritt Orchestra and a female-voice choir. The works are Sinfonietta for strings (first performance), Concertino for piano and strings (Odile Crussard), and 'Songs to Delight', which are reviewed elsewhere in this issue. Tickets (complimentary) are available from Novellos.

Festivals

Aldeburgh—8-17 June: English Opera Group in Purcell's 'Dido and Aeneas' and Britten's 'Albert Herring'. Handel's 'Jephtha' will be sung in the Parish Church with Britten at the harpsichord, Ralph Downes at the organ and soloists Margaret Ritchie, Anne Wood, Alfred Deller and Peter Pears. Among the many concerts and recitals is one for wind instruments and one for brass, organ and choir. Lecturers will be Lord David Cecil, Sir Kenneth Clark and E. M. Forster. Inquiries to the Festival Manager, Festival Office, Aldeburgh.

Bournemouth—3-17 June: Choral and Orchestral concerts (Beethoven's Ninth and Mass in D) and recitals, the Griller Quartet, the Robert Masters Piano Quartet, the Dolmetsch Players, Sadler's Wells Opera Company and the Bournemouth Municipal (Rudolf Schwarz), the London Symphony (Krips) and the London Philharmonic (Boult) Orchestras. There will also be a series of social functions and there is the Festival Club. Inquiries to Honorary Organizer, Bournemouth and Wessex Festival Office, 12 Bath Road, Bournemouth.

Haslemere—14-21 July: Concerts of early music played on the instruments for which it was written by the Dolmetsch family and Joseph Saxby, Jean Pougnet, Edgar Hunt, Dorothy Swainson and Kenneth Skeaping. The highlight is a reception and concert on 17 July. Tickets for the reception are obtainable only from Mrs. Joseph King, Brownholm, Tilford, Surrey. Other particulars, tickets, etc., may be had from the Haslemere Hall Box Office, Surrey.

Hovingham (Yorks)—27-29 July: the Griller Quartet, Susi Jeans, the Lemare Orchestra and massed W.I. choirs (this programme includes a performance of Racine Fricker's new work for three pianos and percussion), Yorkshire Chamber Music, and a lecture-recital on the McClure organ (non-equal temperament) by the Rev. Laurence Bevenot. Particulars may be had from the Hon. Secretary, Mr. Peter Williams, Duncombe Park Estate Office, Helmsley, Yorks.

Malvern—The Elgar Festival on 3-7 June (five evening concerts) will be conducted by Sir Adrian Boult. Principal Elgar works: Introduction and Allegro; Enigma; first symphony; violin concerto (Ida Haendel) and Cockaigne. Other works include 'Panorama' by John Veale (first performance); Julius Harrison's Rhapsody for violin 'Bredon Hill' (David Wise, conducted by the composer); Concerto for strings by Arnold Cooke (first public performance); Vaughan Williams's London Symphony; Delius's 'Brigg Fair' and two piano concertos played by Lance Dossor. There will be a festival service at the Priory on the Sunday afternoon, and various social occasions during the week. Particulars and tickets from the Festival Box Office, Winter Gardens, Malvern, Worcs.

Norwich—18-30 June: Main event is the Triennial Musical Festival. A series of choral and orchestral concerts will be given by the Royal Philharmonic (Beecham) and the London Symphony (Sargent and Heathcote Statham) Orchestras. Performances will be given of two Gilbert and Sullivan operas, a religious play and outstanding British films. There will also be exhibitions, lectures and social events. Particulars from the Arts Council Press Officer, Norwich Festival, 2 Savoy Court, W.C.2.

Worcester—Three Choirs Festival, 2-7 September: the programme will include a large proportion of contemporary British music—four of the composers are expected to be present, Vaughan Williams, Gerald Finzi, Herbert Howells and Julius Harrison.

York—3-17 June: Choral and orchestral concerts by the Hallé (Barbirolli) with Leeds Festival Chorus, the London Philharmonic (Boult and de Sabata) with Huddersfield Choral and Leeds Philharmonic Societies, and the Yorkshire Symphony (Maurice Miles) with the York Musical Society. Choirs of York Minster and Leeds Parish Church will also take part. Other groups giving performances are the Lemare Orchestra, Amadeus Quartet, the London String Trio and the London Baroque Ensemble. Organ recitals will be given by Jeanne Demessieux, Marcel Dupré, Francis Jackson and Allan Wicks. The York Mystery Plays will be given. There is a Festival Club for visitors. The many other attractions include exhibitions and social events. Particulars may be had from the Festival of Britain Information Centre, Swan & Edgar Building, Piccadilly Circus, and from British Travel and Holidays Association Information Centres in London, New York, Toronto, Ontario, Montreal and Paris.

The Haslemere Festival will take place this year on 14-21 July. Others besides the Dolmetsch family taking part include Edgar Hunt, Owen Brannigan, Jean Pougnet, Joseph Saxby and Alfred Deller. The booking office is open on 5 March and all seats may be booked in advance. Particulars may be had from the Hon. Organizing Secretary, Wealdview, Haslemere, Surrey. (See also p. 230.)

Salzburg Festival, 27 July-31 August

Conductors will be Karl Böhm, Edwin Fischer, Furtwängler, Eugen Jochum, Rafael Kubelik, Georg Solti and Stokowski. Among the operas will be a performance of 'Wozzeck'. Particulars may be had from the Austrian State Tourist Department, 23 Princes House, 190 Piccadilly, and the Austria Travel Agency, 90 Shaftesbury Avenue.

Strasbourg Festival, 12-25 June

French and Italian music will be presented under the auspices of La Société des Amis de la Musique, La Radiodiffusion Française and the City of Strasbourg. Among the conductors will be Igor Markevitch, Charles Münch, Louis Martin and Mario Rossi. Particulars may be had from the French Tourists Bureau, 179 Piccadilly.

Alfred J. Clements Memorial Fund

A prize is offered annually for the best chamber-music work composed and submitted by a British subject. The work must be for any combination of from three to six instruments, to last not less than twenty nor more than thirty minutes and shall not have been publicly performed. The last date of entry is 1 October. The adjudicators for this year are Arthur Bliss, Roberto Gerhard and Elisabeth Lutyens. Particulars may be had from the Hon. Secretary of the Fund, Annual Chamber Music Competition, Conway Hall, Red Lion Square, W.C.1.

Festival of Britain Performances

Croydon—Croydon Philharmonic Society with the London Symphony Orchestra under Alan J. Kirby on 5 May at 7.30 in the Civic Hall, North End, Croydon, in Elgar's 'The Apostles'.

Dorking—Surrey Ladies' Festival Choir with a string orchestra under Norman Askew on 9 May at 7.30 in the Dorking Halls, first performance of Gordon Jacob's 'A Goodly Heritage' (conducted by the composer).

Haslemere—Haslemere Musical Society and the Haslemere Players in Purcell's 'The Fairy Queen' on 24, 25, 26 May at 7.30 in the Haslemere Hall, under Anthony Bernard. There will be a matinée on 26 May at 2.30.

Orchestral Training Course

This course, directed by Ernest Read, is held under the auspices of the London Junior and Senior Orchestras at Queenswood School, near Hatfield, on 3-11 August. The design follows the same successful pattern as for the last two years. A new feature is a resident coach for wood-wind, Archie Camden. A fleet of motor-buses has been booked to take members on an excursion to the South Bank Exhibition on 8 August. Particulars from the Secretary, 151 King Henry's Road, N.W.3.

The Strolling Players Amateur Orchestra (Siegfried de Chabôt) extend a warm invitation to good string players of orchestras which have closed down to join them at rehearsals as guests of the Society. So that a sufficient number of parts may be available intending players are asked to notify Miss Sheward, Westmead, The Avenue, Ickenham, of their intention. Rehearsals, which will continue until 30 June, are held on Wednesdays at 6.30 at the L.C.C. Institute, Cosway Street, N.1. Works in preparation include Brahms's Symphony no. 3 and Gluck's overture to 'Iphigenia in Aulis'.

Memorial to Sir Granville Bantock

The Board of Trinity College of Music has approved a proposal to commemorate the services to music of the late Sir Granville Bantock by placing a stained glass window in the College. An oak case with a glass top will be placed below the window, and will hold a book which will contain a record of Bantock's professional life, a list of his compositions and the names of friends throughout the world who have helped by their contributions to provide the memorial. All donations will be acknowledged as a token of remembrance.

The Westminster Choral Society announces a Handel Festival concert to be given in Central Hall, Westminster, on 19 May, at 7. There will be a double choir of 200 to sing excerpts from 'Israel in Egypt', 'Judas Maccabæus', 'Samson' and 'The Messiah'. Dr. Thalben-Ball will be at the organ and Mr. Allan Brown will conduct.

Southwark Cathedral Special Choir (Dr. E. T. Cook) will give Festival of Britain concerts in the Cathedral on 19 May ('The Dream of Gerontius') and 16 June (English church music).

The Bishops Stortford and District Musical Association chorus, augmented by members of the Stansted Musical Society will sing 'Acis and Galatea' in the Memorial Hall, Bishops Stortford College, at a Festival of Britain concert on 16 May at 7.30. The Jacques Orchestra will also take part and Dr. Reginald Jacques will conduct.

Royal Philharmonic Society Composition Prizes, 1951

Awards are as follows: Iain Hamilton (R.A.M., £50) for a clarinet concerto, David Wooldridge (T.C.M., £30) for a viola concerto, James Stevens (G.S.M., £30) for a symphony. The R.C.M. prize was withheld and there were no entries from the R.M.C.M. and the R.S.A.M.

OBITUARY

We regret to record the following deaths:

WILLEM MENGELBERG, formerly conductor of the Amsterdam Concertgebouw Orchestra, in Switzerland, during March, aged seventy-nine. He was born in Utrecht and studied music at the Cologne Conservatory. At the age of twenty-one he was invited to conduct the Amsterdam Concertgebouw Orchestra. In 1908 he was appointed conductor of the St. Cecilia Club in Frankfurt; later, he conducted concerts of the London Symphony Orchestra and of the Royal Philharmonic Society, and also visited Italy and Russia as guest-conductor. His first visit to the United States was made in 1905 as guest-conductor of the New York Philharmonic Orchestra. In 1938 he was awarded the Hanseatic Rembrandt Prize at Hamburg for his work as composer and conductor. On account of his alleged pro-German sympathies during the 1939-45 war he was excluded from conducting in the Netherlands from 1945.

HAROLD BAUER, pianist, on 12 March, at Miami, Florida, aged seventy-seven. He was born at New Malden, Surrey, on 28 April, 1873, and began his musical career by studying the violin with his father and with Adolph Pollitzer in London. He made his first public appearance there at the age of nine. Paderewski became interested in him and advised him to relinquish the violin in favour of the piano. Bauer went to Paris in 1892 and studied there with Paderewski for a year, teaching to support himself. His first public appearance as a pianist was made in 1893 in Paris. He then embarked on a tour of Russia and fulfilled many engagements in Europe and South America. He made his American debut in 1900 with the Boston Symphony Orchestra. He settled in New York in 1914 and founded the Beethoven Association of which he became president. Bauer gave annual recitals in London in the earlier part of his career, but as time went on he confined himself increasingly to teaching in America. At the time of his death he was music counsellor to the school of music in the University of Miami.

HERBERT CHARLES DEAVIN, B.Mus., F.R.C.O., A.R.C.M., on 10 March, at Southampton, at the age of sixty-two. He was for thirty years music master at King Edward VI School, Southampton. At the time of his death he was organist at St. Luke's Church, Southampton. He was conductor of the Southampton Male-Voice Choir, president of the Hampshire Organists' Association, founder member and chairman of the Southampton Competitive Festival and chairman of the Southern Area Council of the National Federation of Competition Festivals. He also served as music critic on two local newspapers.

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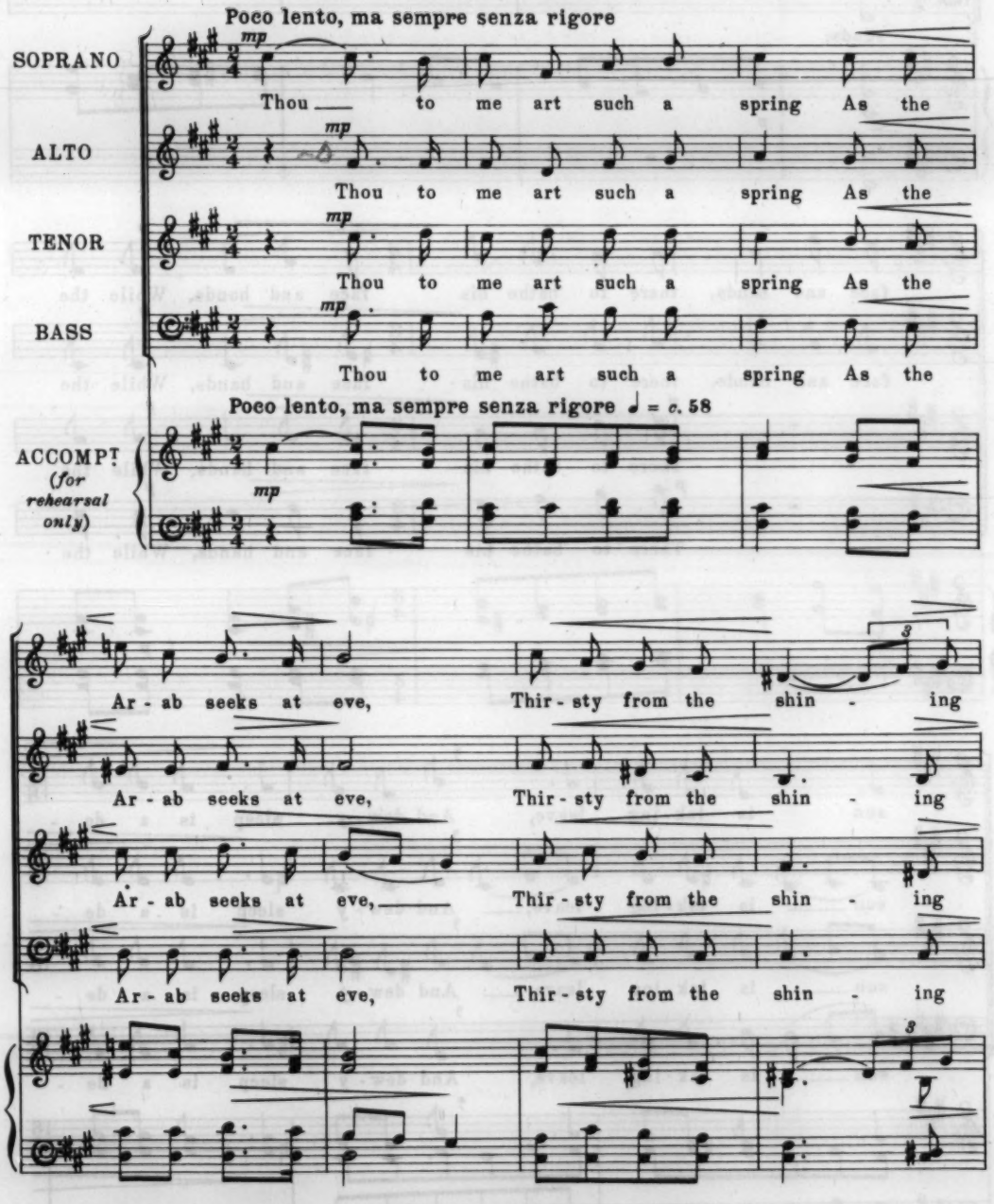
Poco lento, ma sempre senza rigore
SOPRANO
ALTO
TENOR
BASS
ACCOMPT (for rehearsal only)
mp
Thou to me art such a spring As the
Poco lento, ma sempre senza rigore ♩ = c. 58
Ar - ab seeks at eve, Thir - sty from the shin - ing

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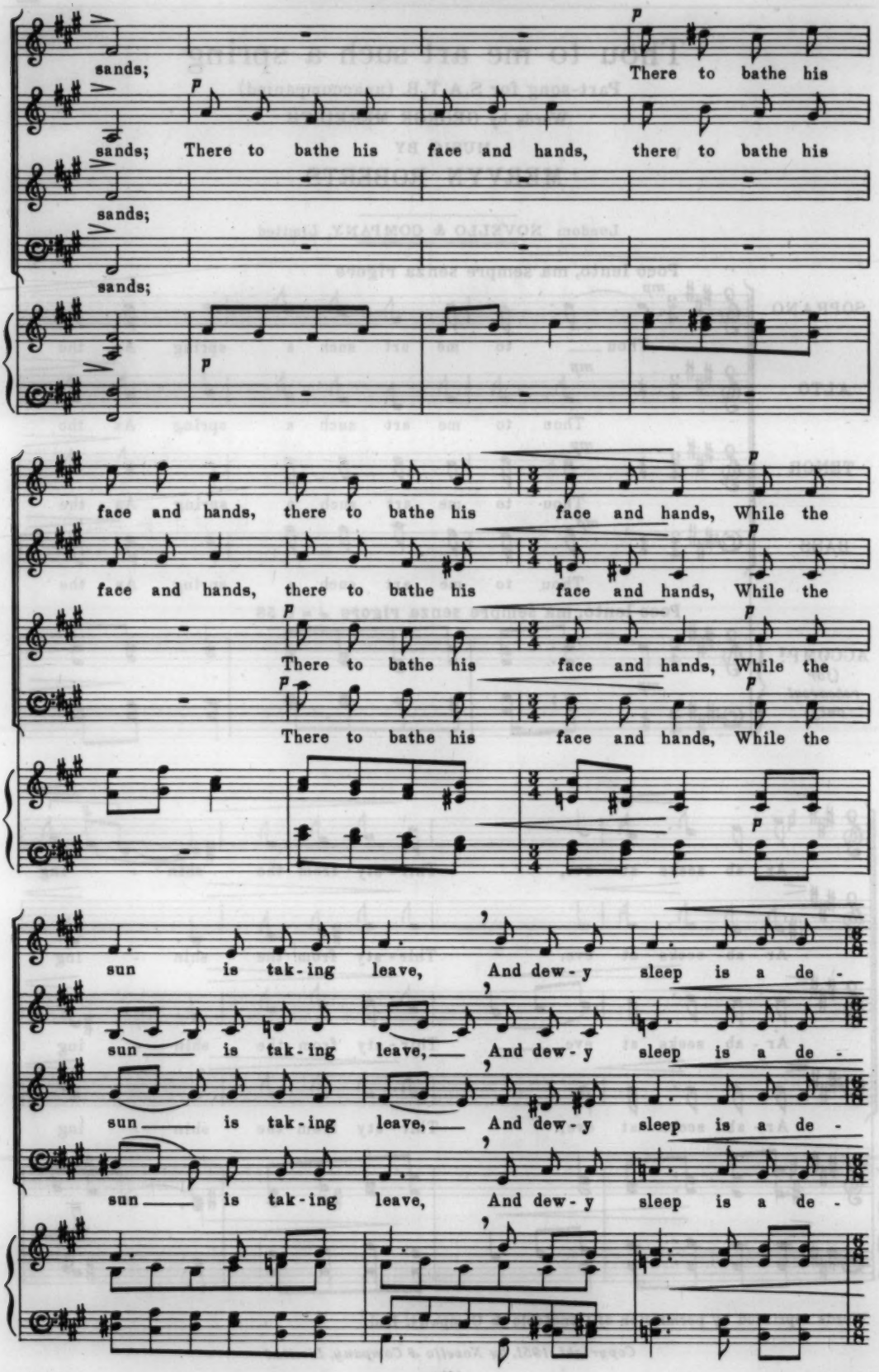
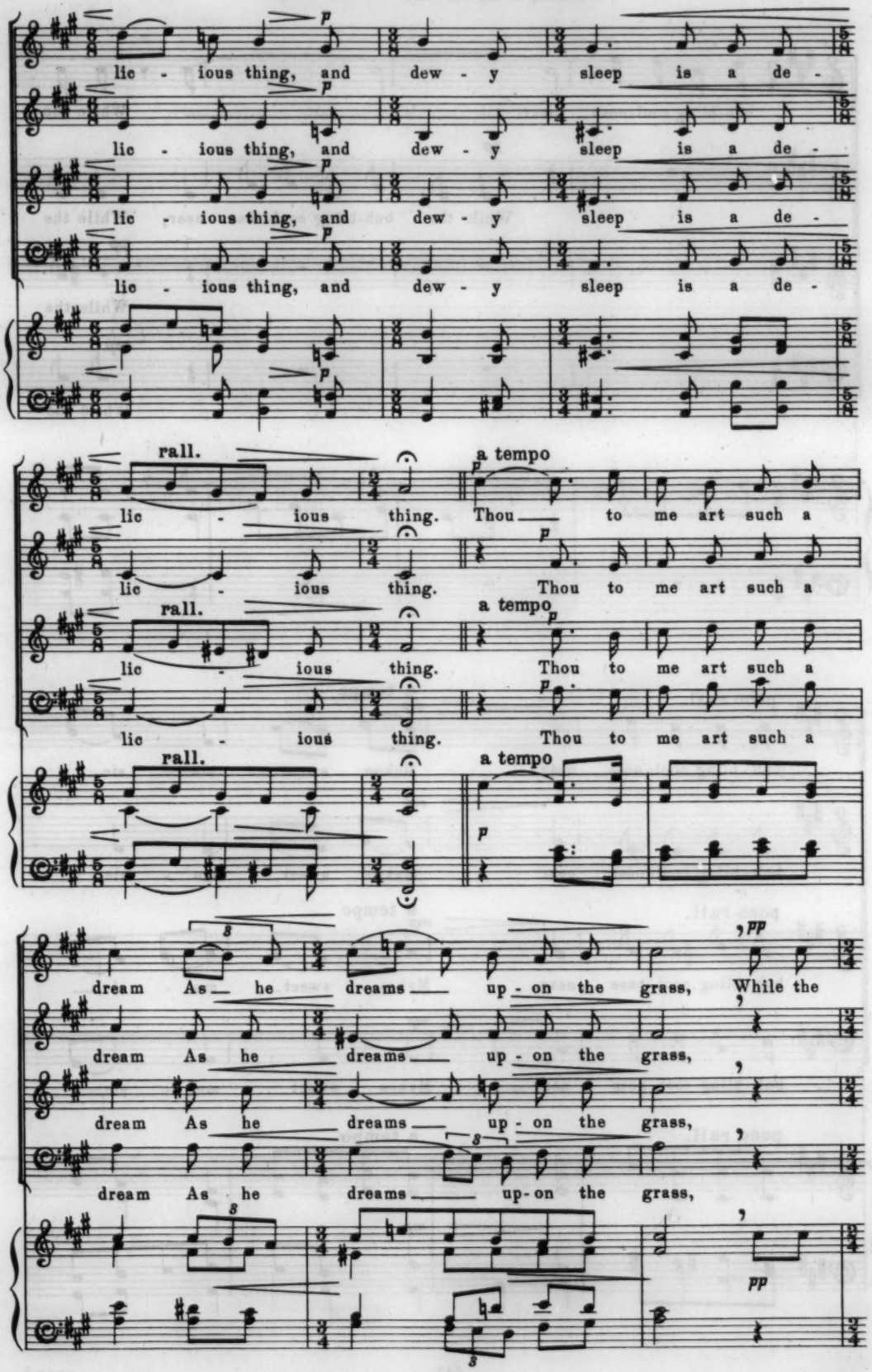
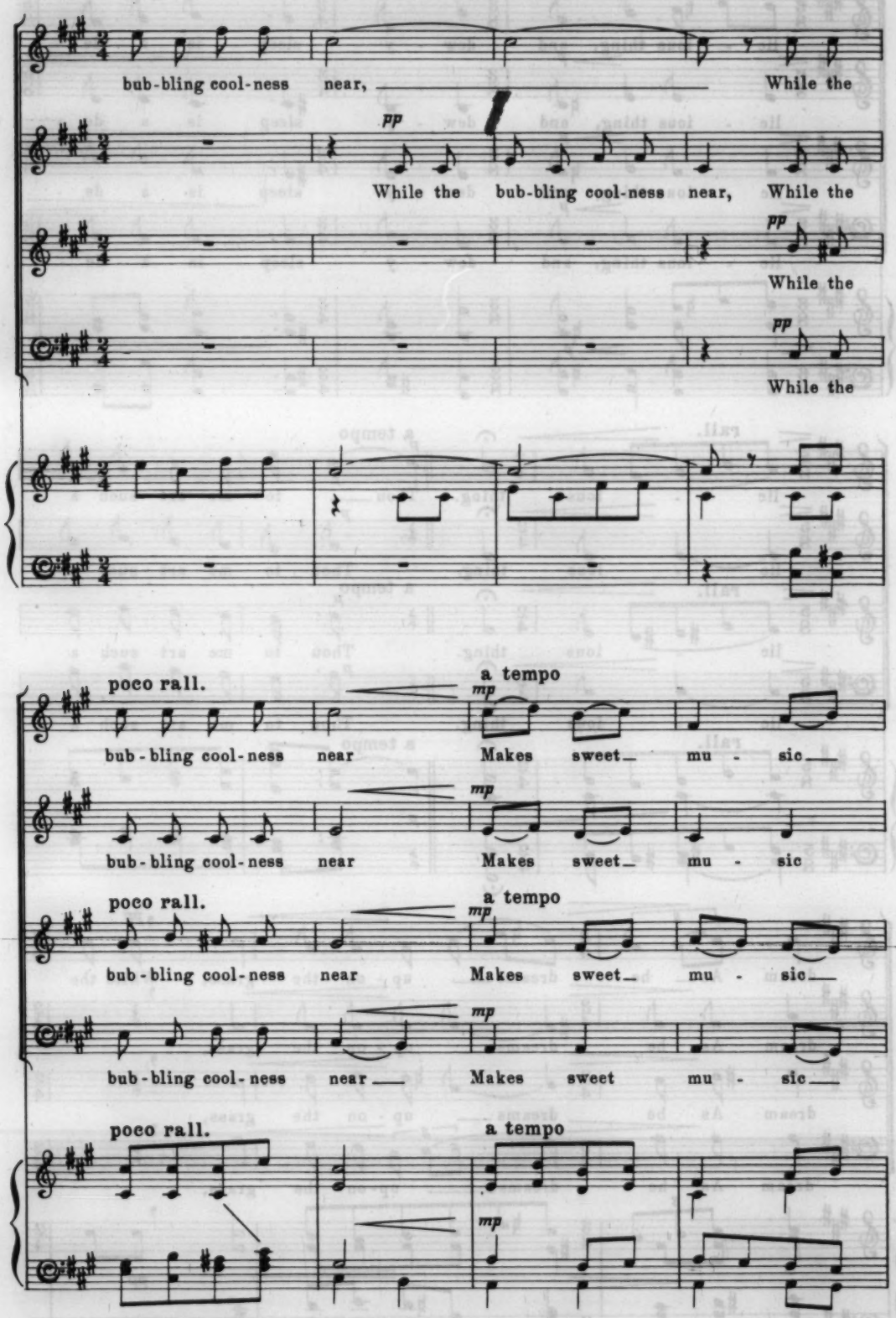
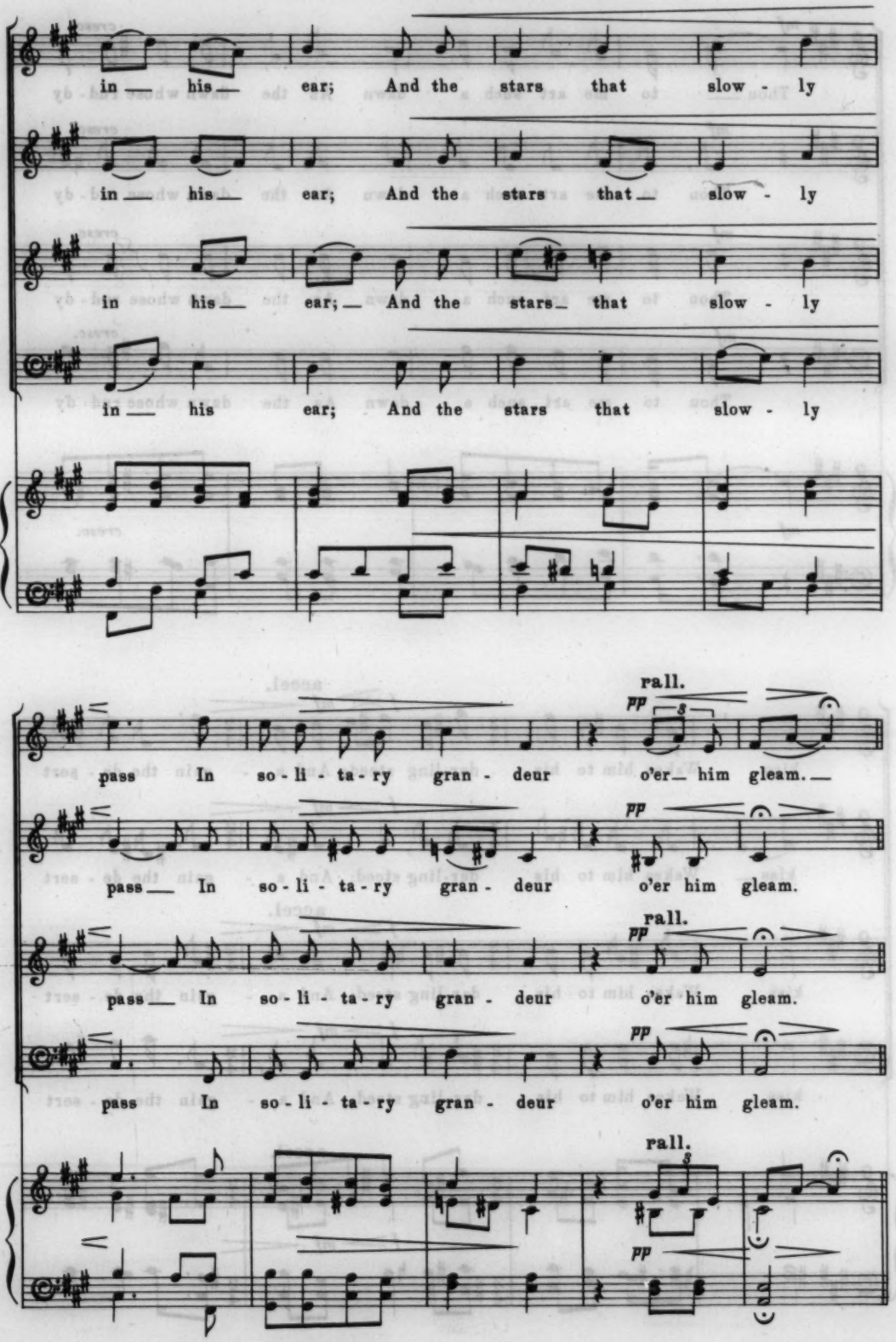
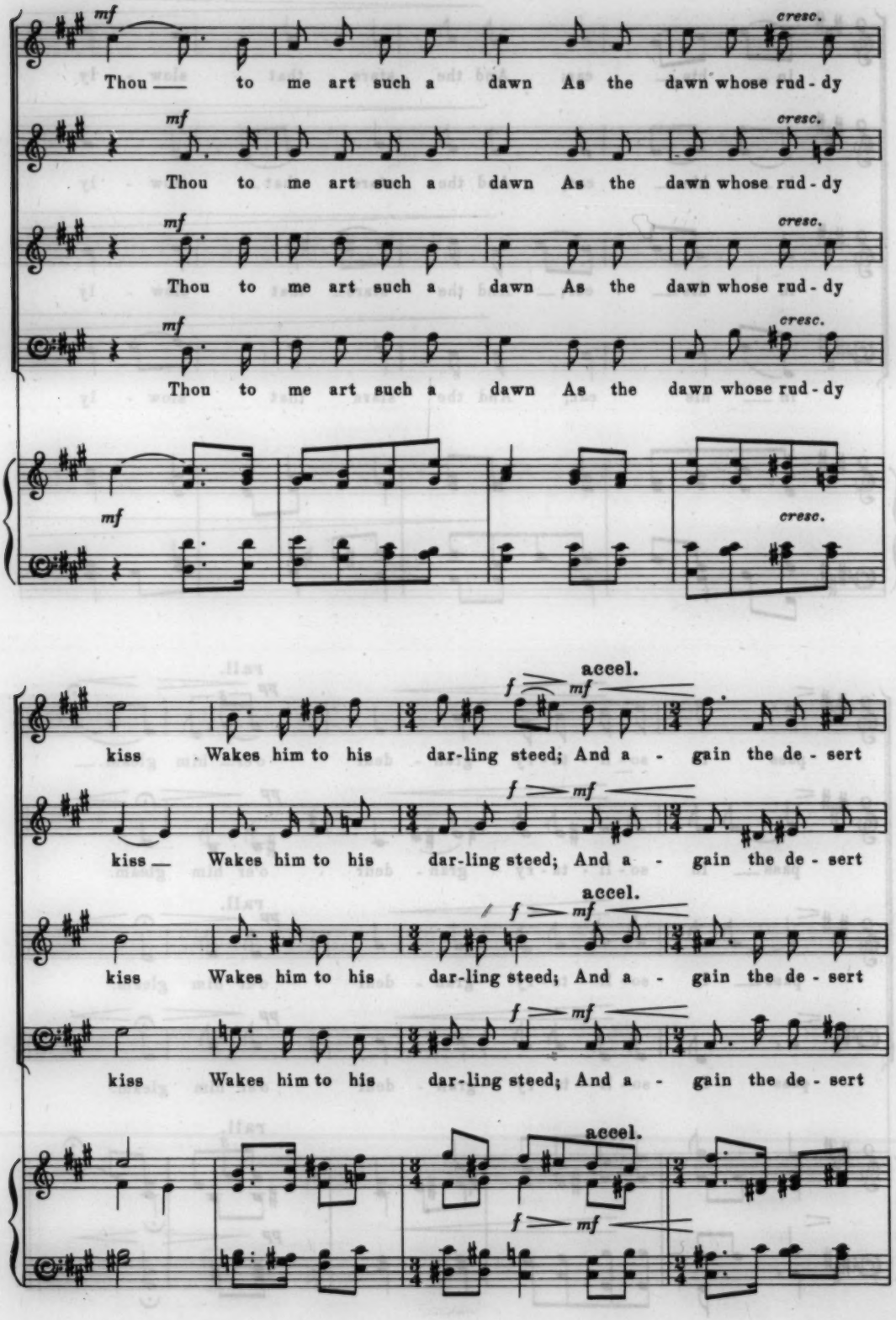
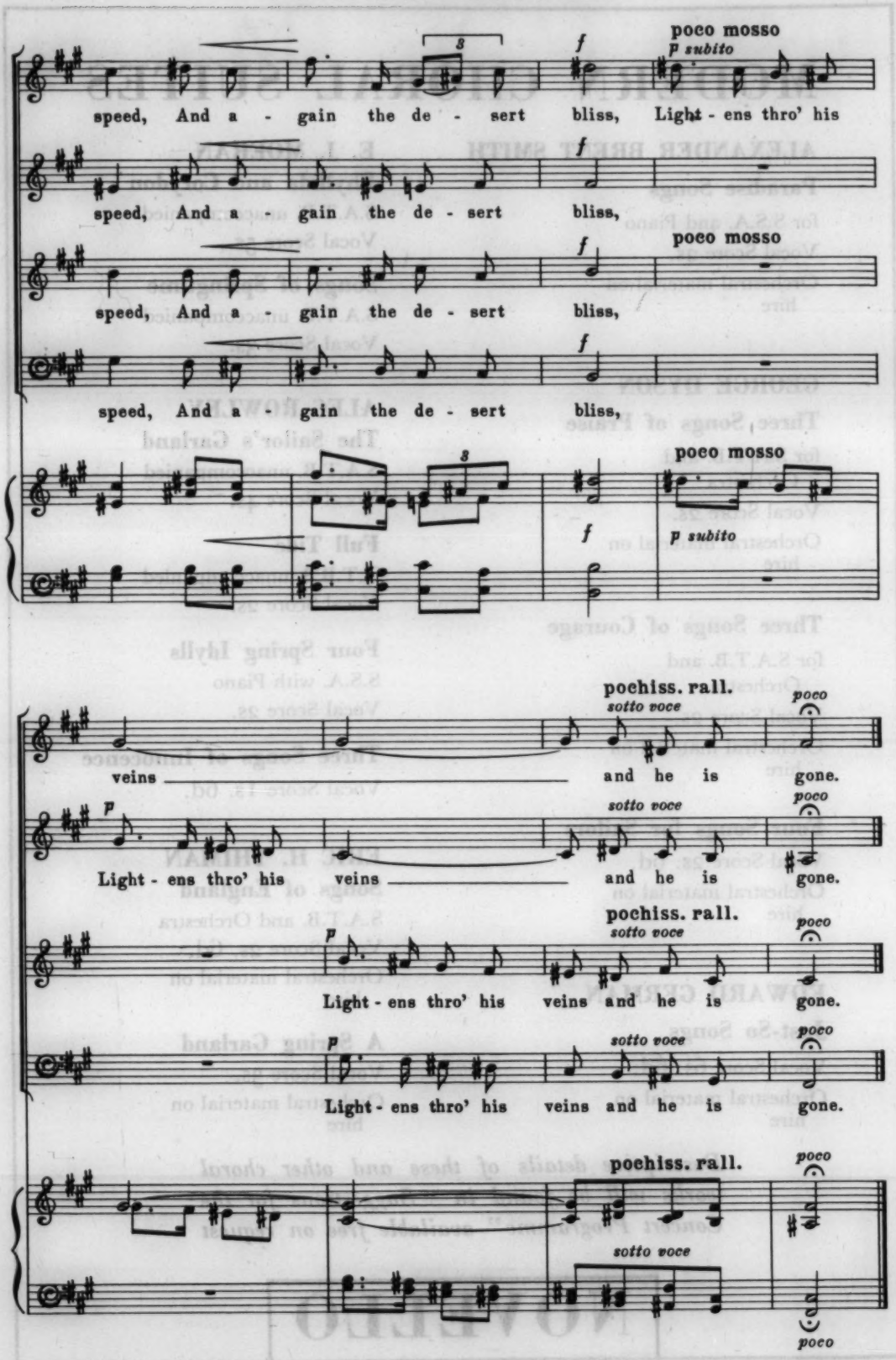

sands;
There to bathe his
sands; There to bathe his face and hands, there to bathe his
sands;
sands;
face and hands, there to bathe his face and hands, While the
face and hands, there to bathe his face and hands, While the
There to bathe his face and hands, While the
There to bathe his face and hands, While the
sun is tak-ing leave, And dew-y sleep is a de-
sun is tak-ing leave, And dew-y sleep is a de-
sun is tak-ing leave, And dew-y sleep is a de-
sun is tak-ing leave, And dew-y sleep is a de-

lic - ious thing, and dew - y sleep is a de -
lic - ious thing, and dew - y sleep is a de -
lic - ious thing, and dew - y sleep is a de -
lic - ious thing, and dew - y sleep is a de -
rall.
a tempo
lic - ious thing. Thou to me art such a
lic - ious thing. Thou to me art such a
lic - ious thing. Thou to me art such a
lic - ious thing. Thou to me art such a
dream As he dreams up - on the grass, While the
dream As he dreams up - on the grass,
dream As he dreams up - on the grass,
dream As he dreams up - on the grass,

bub-bling cool-ness near, While the
pp
While the bub-bling cool-ness near, While the
pp
While the
pp
While the
poco rall.
a tempo
mp
bub-bling cool-ness near Makes sweet mu - sic
mp
bub-bling cool-ness near Makes sweet mu - sic
poco rall.
a tempo
mp
bub-bling cool-ness near Makes sweet mu - sic
mp
bub-bling cool-ness near Makes sweet mu - sic
poco rall.
a tempo
mp

in his ear; And the stars that slow - ly
in his ear; And the stars that slow - ly
in his ear; And the stars that slow - ly
in his ear; And the stars that slow - ly
rall.
pp
pass In so - li - ta - ry gran - deur o'er him gleam.
pass In so - li - ta - ry gran - deur o'er him gleam.
pass In so - li - ta - ry gran - deur o'er him gleam.
pass In so - li - ta - ry gran - deur o'er him gleam.
rall.
pp

mf
cresc.
Thou to me art such a dawn As the dawn whose rud - dy
Thou to me art such a dawn As the dawn whose rud - dy
Thou to me art such a dawn As the dawn whose rud - dy
Thou to me art such a dawn As the dawn whose rud - dy
accel.
f
kiss Wakes him to his dar-ling steed; And a - gain the de - sert
kiss Wakes him to his dar-ling steed; And a - gain the de - sert
kiss Wakes him to his dar-ling steed; And a - gain the de - sert
kiss Wakes him to his dar-ling steed; And a - gain the de - sert

poco mosso
p subito
speed, And a - gain the de - sert bliss, Light - ens thro' his
speed, And a - gain the de - sert bliss,
poco mosso
speed, And a - gain the de - sert bliss,
speed, And a - gain the de - sert bliss,
poco mosso
p subito
pochiss. rall.
sotto voce
poco
veins and he is gone.
Light - ens thro' his veins and he is gone.
Light - ens thro' his veins and he is gone.
Light - ens thro' his veins and he is gone.

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